

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

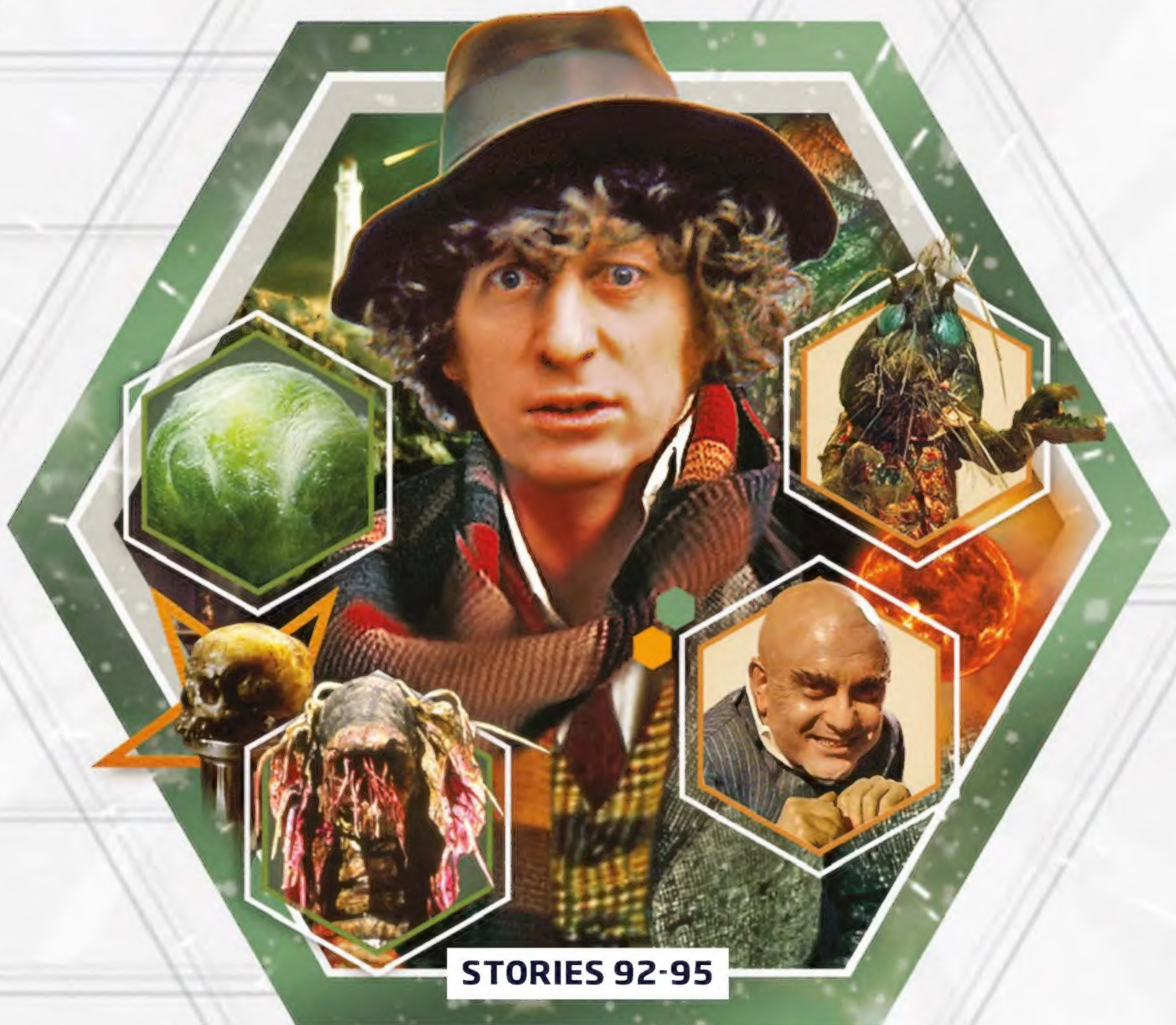
BBC

DOCTOR WHO



THE **FOURTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 92-95

HORROR OF FANG ROCK,
THE INVISIBLE ENEMY, IMAGE OF THE FENDAHL
AND THE SUN MAKERS





BBC

DOCTOR WHO

THE COMPLETE HISTORY

HORROR OF FANG ROCK

THE INVISIBLE ENEMY

IMAGE OF THE FENDAHL

THE SUN MAKERS

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Welcome

Right:
"This lighthouse is under attack, and by morning we might all be dead..."

It's very hard to pick your all-time favourite *Doctor Who* adventure. With 50 years-plus of stories, the series is incredibly varied and it's near impossible to compare like-for-like. However, it's a topic of conversation that regularly arises in *Doctor Who* circles, and back in the 1990s, I was asked to name my own 'Top 10' as part of a series for publication in *Doctor Who Magazine*.

For the Number One slot, I nominated *Horror of Fang Rock* [1977 – see page 12], one of the stories featured in this volume. In truth, I think there are a lot of contenders for best *Doctor Who* story of all time, but I would certainly still rank *Horror of Fang Rock* as one of them.

I know that Terrance Dicks, the author of the serial, although flattered, is slightly perplexed by the popularity of his story, possibly due to the fact that it was something of a last-minute, rushed replacement for another serial. However, I believe that it encapsulates so many of the essential ingredients of a good *Doctor Who* adventure. With the Doctor and his companion, along with a group of fast-dwindling supporting characters trapped in a lighthouse while something nasty lies in wait outside, *Horror of Fang*




Rock is a vintage 'base under siege' story. As the mostly unseen 'horror' picks off the characters one by one, the Doctor is forced to rely on his resourcefulness and ingenuity to save the day. In this instance though, it comes at the price of the lives of everyone on the island, apart from the Doctor and Leela. The Doctor though, as always, sees the bigger picture, and by destroying the Rutan and its invading mother ship at the climax of the story, saves the Earth from an alien attack.

It's quite a grim tale, but there is still room for some humour, even if it is a little dark. The Doctor's cheery, "This lighthouse is under attack, and by morning we might all be dead. Anyone interested?" remains a favourite line of dialogue for me.

The Doctor is able to shine as a character in these kind of close-knit situations – *Image of the Fendahl* [1977 – see page 82] also in this volume, has a similar set-up – where there are just a handful of people, and no guns or soldiers to turn to, and he is the only hope of salvation for a world completely unaware of the threat facing it.

John Ainsworth – Editor



THE HIT PARADE

Once again, a **DWM** contributor attempts to rank his ten all-time favourite *Doctor Who* stories – a near-impossible task...

John Ainsworth
(The Fanzine Trap operator and Out of the TARDIS interviewer)

1. *Horror of Fang Rock*

"Overlooked by just about everybody, including BBC Video. But it's FAB! Tom Baker is just brilliant, the setting is ideal tension territory for *Doctor Who*. The monster is just a blob and the ship is an Airfix kit but both fail to detract from this great story."



'THE DOCTOR ALWAYS SEES
THE BIGGER PICTURE...'

1977/8 SERIES

'THIS SERIES FINDS
THE SHOW IN A
PERIOD OF TRANSITION.'

1977/8 series

The 1977/8 series of *Doctor Who* finds the show in something of a period of transition. Charged with making the show less frightening after the controversy caused by much of the Philip Hinchcliffe era – notably *The Deadly Assassin* [1976 – see Volume 26] – producer Graham Williams doesn't necessarily start as he means to go on. His first series is bookended by stories featuring the protagonists in the oft-mentioned but never seen Sontaran-Rutan war, but the two productions are (like said warring factions) very different creatures. In between there is an array of styles in this eclectic and surprising series which, while it may not have the consistency of the preceeding Hinchcliffe era, boasts a freshness which befits a show that thrives on change.

Dark scripts

The two stories most similar to what had gone before are *Horror of Fang Rock* [1977 – see page 12] and *Image of the Fendahl* [1977 – see page 82]. The first is easily veteran Terrance Dicks' darkest script for the series, one which kills off its entire guest cast. *Image of the Fendahl* at least spares the Tylers and Adam Colby but the payoff is that a number of other characters die quite horribly, including Doctor Fendelman who is shot in the head by his erstwhile colleague Max Stael. Stael, in an admirable display of fair play, then despatches himself in the same way in a scene shocking even by the

standards of a programme famed for sending children scurrying behind the sofa. Monsters from nightmares and fairytales are one thing – grotesque imaginings which are safe within a certain context. A man blowing his own brains out, on the other hand, is an entirely different scenario.

Outgoing script editor Robert Holmes clearly wasn't going to obey the instructions from the BBC top floor (to tone down the violence) without taking a few people with him. Consideration was even given to having Louise Jameson's Leela perish in the steam chamber in Holmes' own *The Sun Makers* [1977 – see page 110]. Killing off one of the show's leads would have made what is otherwise a rather jolly satire on the tax system, a tonally dissonant experience. It would also have been almost as shocking and peripheral an exit for a much-loved character as, say, if she'd decided to marry someone she'd barely met (ahem). If she'd breathed her last in *Horror of Fang Rock* or *Image of the Fendahl* however, viewers might have just seen it as par for the course.

Striding mournfully through such tonal bleakness, Tom Baker's presence is indelible. Received wisdom suggests that during the Williams' era the leading man's predilection for whimsy is indulged and that the series becomes something of a jokey affair. While Baker certainly appears to take things less seriously at times, he's as likely to step into darkness as he is into more lighthearted territory. He has an

1977/8 series

- *Horror of Fang Rock*
- *The Invisible Enemy*
- *Image of the Fendahl*
- *The Sun Makers*
- *Underworld*
(see Volume 28)
- *The Invasion of Time*
(see Volume 28)

1977/8 SERIES



Above: Synge, the Doctor and K9 in *The Sun Makers*.

almost Olympian detachment on occasion – withdrawn, brooding, aloof and troubled. His lack of sentiment about various deaths suggests a dark, complex alien morality. By the end of this series, this often harsh detachment is used to the advantage of the storyline, and we genuinely believe that this unpredictable figure might well be in league with the Vardans in *The Invasion of Time* [1978 – see Volume 28].

That said, he emerges from such solemnity to crack jokes at surprising junctures. The dark anarchy of his presence fits *Horror of Fang Rock* like a glove: his “Gentlemen, this lighthouse is under attack and by morning we might all be dead. Anyone interested?” is delivered with a grin and he reports the news about Palmerdale’s disappearance from the lighthouse gantry onto the rocks below as if it were an aside in an amusing anecdote. There are moments throughout the 1977/8 series where Baker is clearly bored with the tropes of the show he has been in for several years now, and depending on his mood he reacts with either disdain or mesmerising comic invention. But while this ominous and most alien of Doctors is embodied by a leading man at the height of his powers, he does occasionally wield them as if he were Caligula. He breaks the

fourth wall on more than one occasion in *The Invasion of Time* and the face he pulls at the end of Part One of *The Sun Makers*, when the Doctor is in mortal peril, is one of inappropriate comic resignation.

The now well-documented friction between Baker and his leading lady makes for an effective dynamic on screen. Louise Jameson never gives anything less than 100 per cent commitment and Leela is so much more than the Savage-In-Need-Of-Educating that she could so easily have been. She shows great empathy for downtrodden characters like Vince and Cordo but has no time for Adelaide’s histrionics or Mandrel’s threats. She’s both coldly pragmatic and protectively gentle, and Jameson reconciles these conflicting aspects of her character with ease. It is interesting to note that when the Doctor watches a guard get electrocuted in *The Sun Makers* – due to some jiggery-pokery on his own part – he brushes it off by saying that he had warned the man (which he had, but only in a roundabout sort of way, and he still allows him to die). Leela on the other hand, only knifes a different guard *in the shoulder* when he wakes up from his hypnotically induced sleep in the final episode, so she’s no longer the walking killing machine who first entered the TARDIS.

That said, the morality of *The Sun Makers* is interesting. To overthrow the administration which enslaves its populace with crippling taxation and bureaucracy, the Doctor and Leela have to ally themselves with a pretty unappealing bunch. Mandrel, leader of the rebels, shows himself to be a murderous bully when we first meet him but by the end he is happily waving the Doctor goodbye without having undergone any particular character conversion. Indeed, the one major death in the story is that of comedy

villain Gatherer Hade who, unarmed and defenceless, is chucked off the roof of a building by a cheering mob. In his novelisation of *The Sun Makers*, Terrance Dicks adds that after this cold-blooded murder the group feels an empty pang of remorse in order to address something that is uncommented upon on screen and is consequently pretty grisly.

The majority of the scripts this year counteract the show's violence and horror with an effective wit quotient. The most successful examples of humour emerge organically from character and situation. *Image of the Fendahl* benefits hugely from the wisecracking Adam Colby who breathes life into the bickering scientist scenes ("You must think my head zips up at the back"), while the double act of Jack and Martha Tyler means that an ancient evil from the dawn of time has some winning nemeses who come armed with rock salt, good lines and a clearly delicious fruit cake.

Satire

The *Sun Makers* shows Robert Holmes at his most caustic, weaving a satire about the tax system into an otherwise straightforward adventure about guards and rebels. The repartee between Henry Woolf's unctuous Collector (possibly one of the most successfully alien performances in the show's history) and Richard Leech's brown-tongued Gatherer are very funny in their overblown verbosity. Add to that references to the "P45 return route" and a guard unit called the Inner Retinue and you have a set of scripts both funny and astute.

The humour only doesn't really work when the leading man goes off on a tangent or a guest actor allows themselves to be influenced by the wayward Time

Lord at the head of the show. Baker behaves himself when in the company of an actor he clearly respects, so his scenes with, say, Woolf or John Arnatt's amusingly disdainful Borusa in *The Invasion of Time* are witty and engaging. Elsewhere, Baker's battle to keep himself amused leads to an occasionally distracting experience and a curiously detached central performance. Guest stars aside, he really rises to the occasion when the script gives him something interesting to wrangle with, but this year's stories are, on paper, quite a motley crew.

Both *Horror of Fang Rock* and *The Invasion of Time* were written in something of a hurry. This certainly doesn't show with the former and Terrance Dicks appears to have been on terrific form when this emergency hit. *Horror of Fang Rock* boasts a memorable cast of characters, most of them three-dimensional. Reuben is a salty, superstitious old sea dog but is protective of the nervous Vince. For his part, the young lighthouse keeper is obviously innocent and good-natured but nonetheless takes a bribe from Lord Palmerdale. Skinsale is the most likeable of the lot – he is charming, funny and brave:

Below:

The transformed Thea gets up close and personal with the Doctor in *Image of the Fendahl*.



1977/8 SERIES



Above:
An infected
and restrained
Doctor in
*The Invisible
Enemy*.

but he's a crook, as is the supposedly honourable and high-class lord to whom he is in debt. The Doctor, always a good judge of character, has little time for any of the survivors of the boat crash and instinctively allies himself with Harker, the honest-to-goodness shipman whose straightforwardness and practicality are much more use to the Doctor than his supposedly loftier companions.

Horror of Fang Rock also makes the unusual move of featuring a creature which had been referred to in the series twice without being seen before. The arch-enemies of the Sontarans, the Rutans were only ever named – no suggestion of their appearance or capabilities had been hinted at and so their actual manifestation as shapeshifting jellyfish may have come as a surprise to long-term fans who might have imagined a different kind of arch-nemesis for the clone men of Sontar. Those series favourites themselves make an appearance in the series' big shock moment at the end of Part Four of *The Invasion of Time*. This story helps to consolidate the depiction of Gallifrey as a society of duplicitous and cynical political manipulators which had begun in *The Deadly Assassin*. The plot has the feel of a conspiracy thriller in which we're never

The Sontarans
attack Gallifrey
in *The Invasion
of Time*.

quite sure of the Doctor's plan – until Part Five when the haste with which it was put together becomes evident as a protracted chase ends with the Doctor building a big gun to kill the baddy with before said baddy can kill everyone with a big grenade.

The Invisible Enemy [1977 – see page 44] is an ambitious piece which obviously owes a debt to the film *Fantastic Voyage*. Grappling such hot scientific topics as cloning and viral infection, it also introduces a character whose presence would set the tone for the show in the two years to come, intelligent and precocious robot dog genius K9.

Image of the Fendahl, as well as being something of a flashback to the Hinchcliffe era and the show's last stab at Gothic horror for some time, is also, with its sharp, banter-ridden dialogue between cynical characters, a future echo of *Doctor Who*'s BBC science-fiction stablemate *Blake's 7*. It also harks back to the corporation's very first wranglings with the genre: the story's black magic overtones and ancient skull holding the key to mankind's development have obvious parenthood from *Quatermass and the Pit*.

The ancestry of *Underworld* [1978 – see Volume 28] goes further back and is one of the show's occasional attempts to mine



mythology for inspiration. In a curious move, the Doctor even alludes to this on screen, remarking to Jackson on the similarities between his mission and that of Jason and his Argonauts. It's a bit like if, in *The Brain of Morbius* [1976 – see Volume 24] he'd asked Mehendri Solon if he'd read *Frankenstein*, although the idea that events repeat themselves and get mythologised is an interesting one from a philosophical point of view, even if it is left hanging. Unfortunately for *Underworld*, any literary pretensions it may have had are somewhat lost once the story locates itself in a series of model caves.

Squeeze in budget

After three years under Philip Hinchcliffe in which production values were pretty solid, the squeeze in *Doctor Who*'s budget starts to show this year. *Underworld* is notoriously uneasy on the eye and the idea that a production might be 75 per cent reliant on the unsatisfactory technique of Colour Separation Overlay (CSO) is unthinkable now. Despite the best efforts of the team – and the CSO itself is actually very well rendered for the time – it leads to many a confusing or static sequence. *The Invasion of Time* is the longest production of the 1977/8 series which aims to be the big finale. It features a large amount of location filming. The outskirts of Gallifrey and the inside of the TARDIS take up much of the action of the last few episodes – but the latter is depicted as a curious mixture of swimming baths and hospital corridors.

Despite some incredible model work, *The Invisible Enemy* is probably the first story of the Tom Baker era that blatantly displays the parlous state of the programme's budget in a manner that threatens the credibility of the production. There's a sequence in which



K9 has to cut through a wall where the set gives away, in full view of the audience, highlighting that the section due for his laser treatment has already been pre-cut. Throughout the year there is evidence of a production fraying at the edges.

The stories of the 1977/8 series were mounted despite some great upheavals and difficulties behind the scenes. One of the show's regulars was on her way out; another was grafted in at late notice and had to be written in (or out) of scripts with undue haste; the show's leading man was an unpredictable ingredient; and the financial constraints the new producer was under were just another pressure to go with the scrutiny under which the show found itself by senior BBC management and the National Viewers' and Listeners' Association.

That we get two spooky horror stories, an ambitious science-fiction thriller set inside the Doctor's body, a clever piece of satire, an attempt to retell a Greek legend and a series-busting climax involving the invasion of Gallifrey itself, only goes to show that sometimes ambition goes a lot further than money. Even if it is sometimes beyond the capabilities of the show to pull off the stories it is trying to tell, it has a go at telling them anyway which makes for a topsy-turvy but fascinating set of stories awash with wit, invention and occasional folly. And if *Doctor Who* is about anything, it's about dreaming beyond your limitations. ■

Above: *Underworld* was openly inspired by the myth of Jason and the Argonauts.



HORROR OF FANG ROCK

STORY 92

The TARDIS lands on an island off the coast of England in 1902. There, the occupants of a lighthouse and the survivors of a shipwreck fall victim, one by one, to a ruthless alien that has the ability to transform its appearance.



Introduction

Shapeshifters must surely have been a gift to the cash-strapped effects team of the 1970s – monsters hiding in plain sight as nothing more exotic than members of the story's cast.

The upshot of this, however, is that we only get the briefest glimpse of the real Rutan – a gelatinous green globe that the Doctor finally manages to corner on the staircase of the Fang Rock lighthouse. This quintessentially blobby menace doesn't hog the limelight and could easily have been one of *Doctor Who*'s forgotten foes.

It may well have been were it not for the back-story appropriated for the Rutans. Writer Terrance Dicks decided that the monstrous threat in *Horror of Fang Rock* would be the mortal enemy of the Sontarans – even though the Sontarans have no involvement in the story. He took the name from *The Time Warrior* [1973/4 – see Volume 20], where the series' first Sontaran is stranded on Earth after an encounter with a squadron of Rutan fighters. Since

then, the Rutans are often get a mention whenever the Sontarans appear. In *The Sontaran Experiment* [1975 – see Volume 22], the Fourth Doctor surmises that Earth has gained some strategic importance in the war between the Sontarans and the Rutans. In *The Two Doctors* [1985 – see Volume 41] the Sixth Doctor explains that the two races have been fighting for so long that they've become entrenched in their attitudes to each other. The Tenth puts a figure on this military campaign – 50,000 years – when the Sontarans attack Earth in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58].

Despite this close association we've only ever seen the Rutans – or just *a* Rutan to be precise – in *Horror of Fang Rock*, and the two warring species have never been seen together on TV. It's amusing that the conflict that we're told preoccupies them to the exclusion of all else is never their primary concern when either of them have crossed paths with the Doctor.

Of course, *Doctor Who* has a life beyond the TV series, and a face-off between the Rutans and the Sontarans was eventually staged in *Shakedown: Return of the Sontarans* [a fan-made spin-off written by Dicks, released on video in 1994 and adapted into a book the following year]. Thanks to the Sontarans raising their profile, the Rutans have returned in other spin-off media, not least of which was a striking reimagining in *The Gunpowder Plot* [2011] – one of the BBC's online Adventure Games.

The Time Lords may be Terrance Dicks' most iconic creation, but the Rutans perhaps count as his most successful monsters. ■

Below:

Zorelle (Carole Ann Ford) is revealed as a Rutan in the fan-made *Doctor Who* spin-off, *Shakedown: Return of the Sontarans*.



'THE RUTANS HAVE RETURNED IN OTHER SPIN-OFF MEDIA, NOT LEAST OF WHICH WAS A STRIKING REIMAGINING IN THE GUNPOWDER PLOT ADVENTURE GAME.'

PART ONE

On the gallery of the lamp room of Fang Rock lighthouse, Vince Hawkins watches as a light shoots into the sea. [1] His fellow lighthouse keepers Reuben and Ben dismiss it as a shooting star. A sinister creature emerges from the water and approaches the island, generating a cloud of fog. Ben tells Vince to sound the sirens. But then the power fails, plunging them into darkness.

The TARDIS materialises on the rocks below and the Doctor and Leela emerge. [2] Ben goes down to the generator room and enters the coal bunker, where he is electrocuted by an alien lifeform. [3]

The Doctor and Leela enter the lighthouse and meet Vince on the stairs, the Doctor explaining that they are misplaced mariners. Vince is surprised that the Doctor and Leela didn't meet Ben on their way in and the Doctor volunteers to go and look for him.

In the crew room, Leela starts removing her wet clothes and Vince runs away to find her something to change into. [4]

The Doctor finds Ben's corpse in the coal bunker. Vince appears on the stairs and the Doctor gives him the news that Ben has been killed.

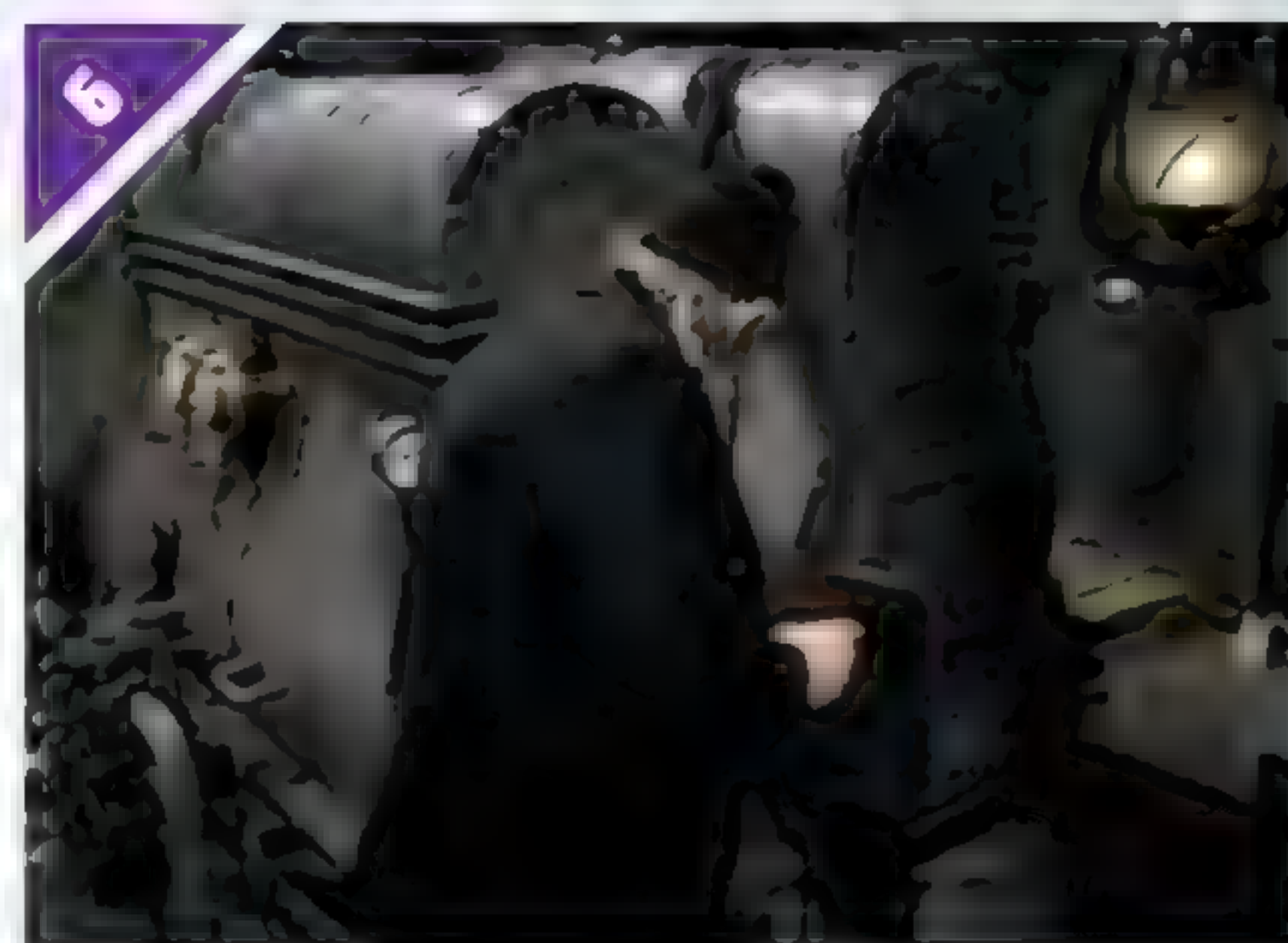
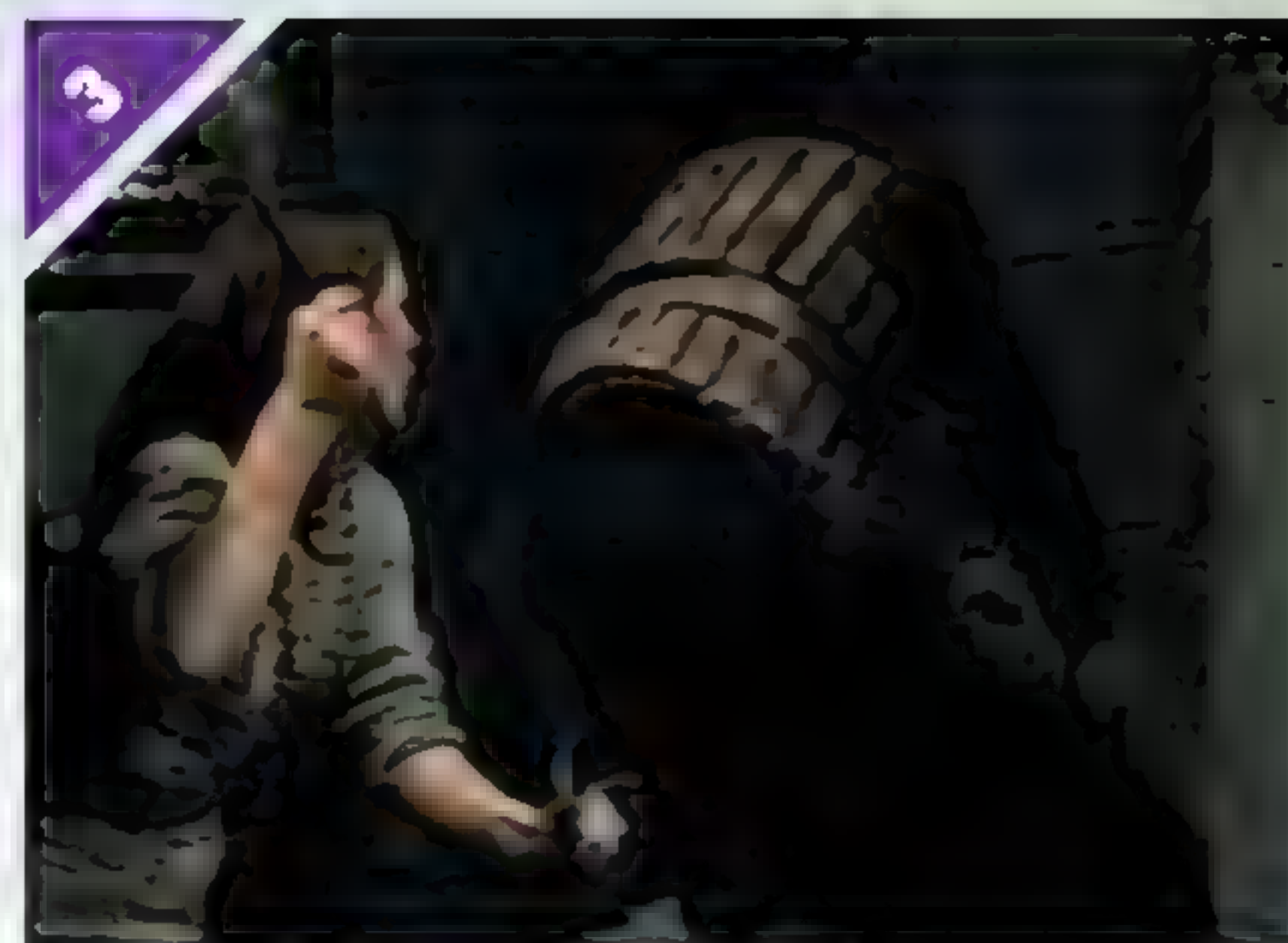
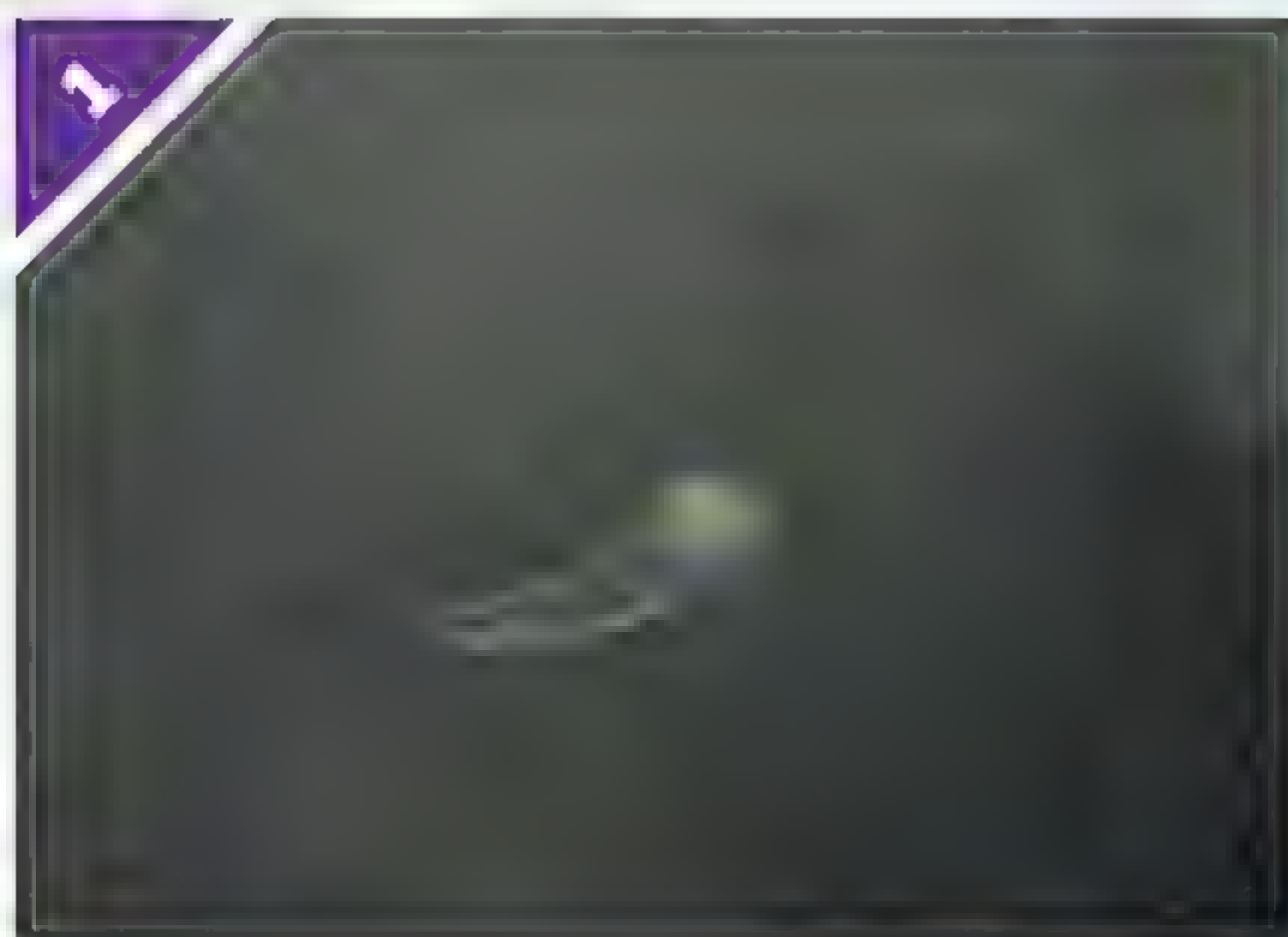
Vince tells Reuben about the strangers, whom Reuben suspects of being French, Russian or German spies. He enters the crew room and orders the Doctor to leave the wireless telegraph alone. [5]

Leela explores the rocks around the lighthouse and discovers a rock pool full of dead fish.

In the lamp room, Vince tells the Doctor about having seen a 'fireball'. Vince then goes down to the generator room and discovers that Ben's corpse is missing. Terrified, he calls Reuben, "It's Ben! He's walking!"

The Doctor spots a steam yacht in the fog and Reuben fires a warning flare, but it's too late and the yacht strikes the rocks. [6]





PART TWO

The Doctor, Reuben and Vince go to search for any survivors, leaving Leela to sound the foghorn. She spots the creature, a bioluminescent green blob, dragging itself across the rocks below. [1]

Vince and Reuben lead three of the passengers from the yacht into the crew room. They are Colonel James Skinsale, Lord Henry Palmerdale and Adelaide Lesage. [2]

The Doctor enters the crew room with a flourish. He sends Leela to help Vince stoke the boiler and learns that the yacht was bound for Southampton and that Palmerdale is desperate to reach London.

In the generator room, Leela hears something being dragged over the rocks. The yacht's coxswain Harker enters pulling a body which turns out to be Ben's remains. [3] The Doctor believes he was subjected to a post-mortem examination.

Palmerdale tries to convince Harker to resume their trip but Harker refuses. The Doctor tells Vince that Ben must have been stunned and then staggered outside and drowned.

Leela shows the Doctor where she found the dead fish and the Doctor detects a strong electrical field. [4]

Palmerdale threatens to expose Skinsale; Skinsale has given Palmerdale confidential stock market information. Meanwhile, the Doctor deduces that the creature created the fog to isolate them and was attracted to the lighthouse by electricity.

In the crew room, Skinsale and Harker are asleep. Palmerdale wakes Harker and asks if he can send a telegram for him. [5] Harker refuses and attempts to throttle Palmerdale. The Doctor enters and breaks up the fight, warning that the lighthouse is under attack. Leela and Adelaide join the Doctor in the crew room, while Reuben tends to the generators. [6]

Suddenly the lights go out and they hear his dreadful scream.

PART THREE

The Doctor and Leela rush downstairs, followed by Harker. When he reaches the generator room, he finds it empty with the outside door open. Then Reuben emerges from the bunker and walks up the stairs. The power is restored, to Adelaide's relief.

The Doctor and Leela return to the generator room after having searched in vain for the creature that attacked Reuben. [1] Harker informs them that Reuben is still alive. The Doctor tells Harker to secure the door, then hurries upstairs with Leela. 'Reuben' stands in the sleeping quarters, his body glowing green. [2]

In the lamp room, Palmerdale offers Vince 50 pounds to send a message to the mainland. Their discussion is overheard by Skinsale. Outside, the creature climbs the walls of the lighthouse.

Palmerdale steps outside onto the gallery as the Doctor enters the lamp

room to speak to Vince. Palmerdale is killed by the creature, [3] which then returns to the sleeping quarters and transforms back into 'Reuben'.

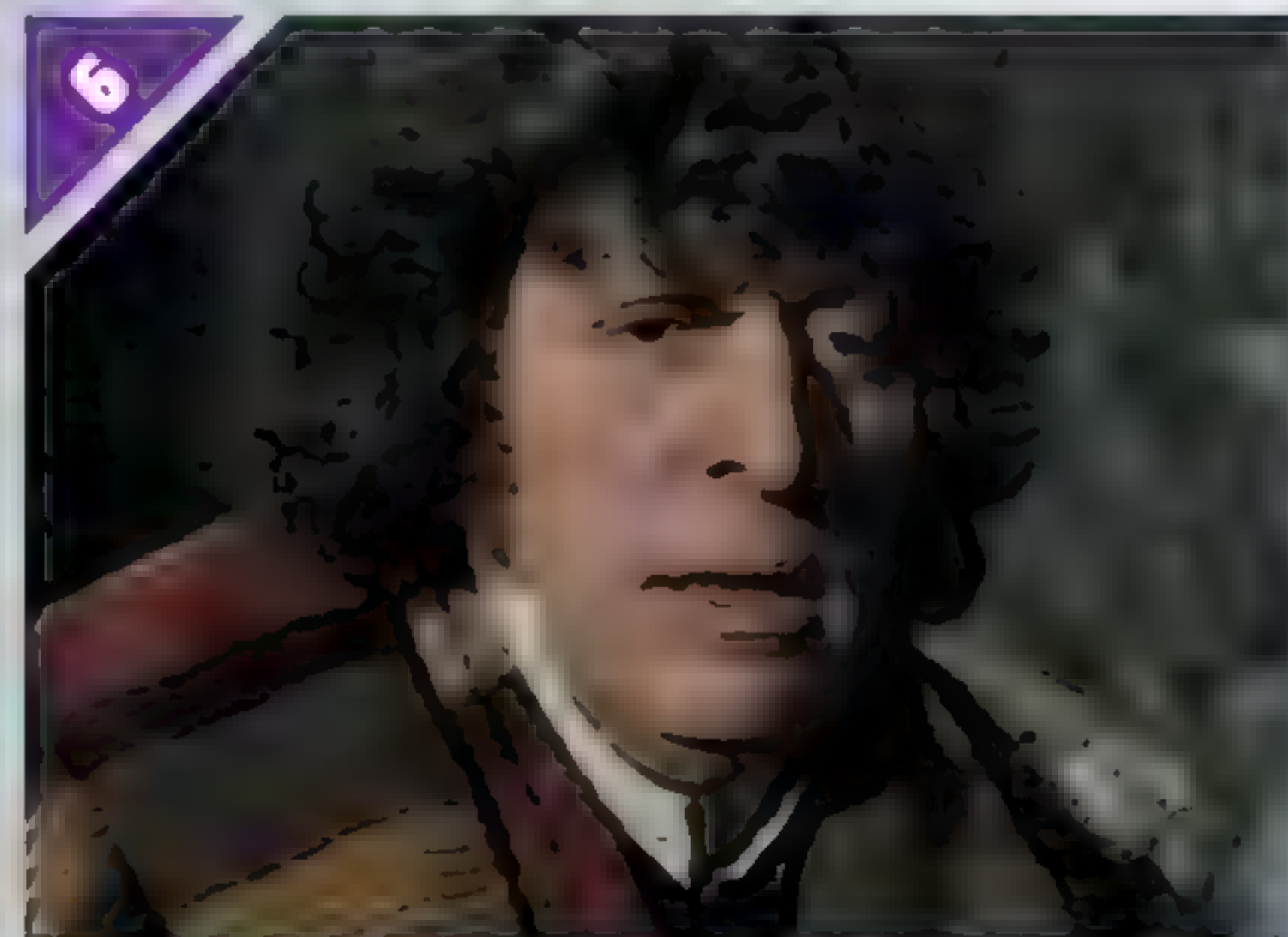
Vince discovers that Palmerdale has vanished and, fearing incrimination, burns the 50 pounds. [4] Then he uses the speaking tube to inform the Doctor that Palmerdale has fallen off the gallery.

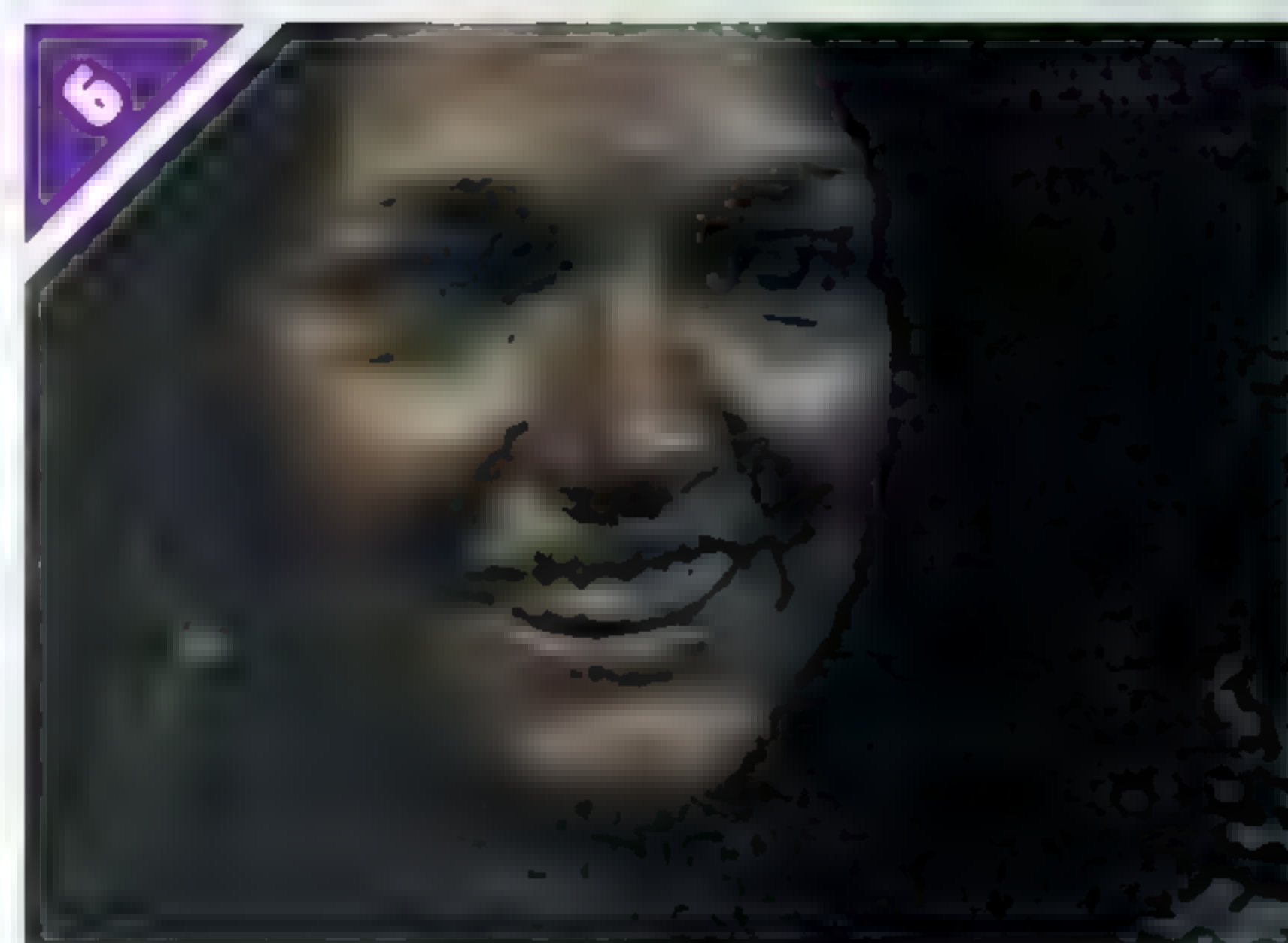
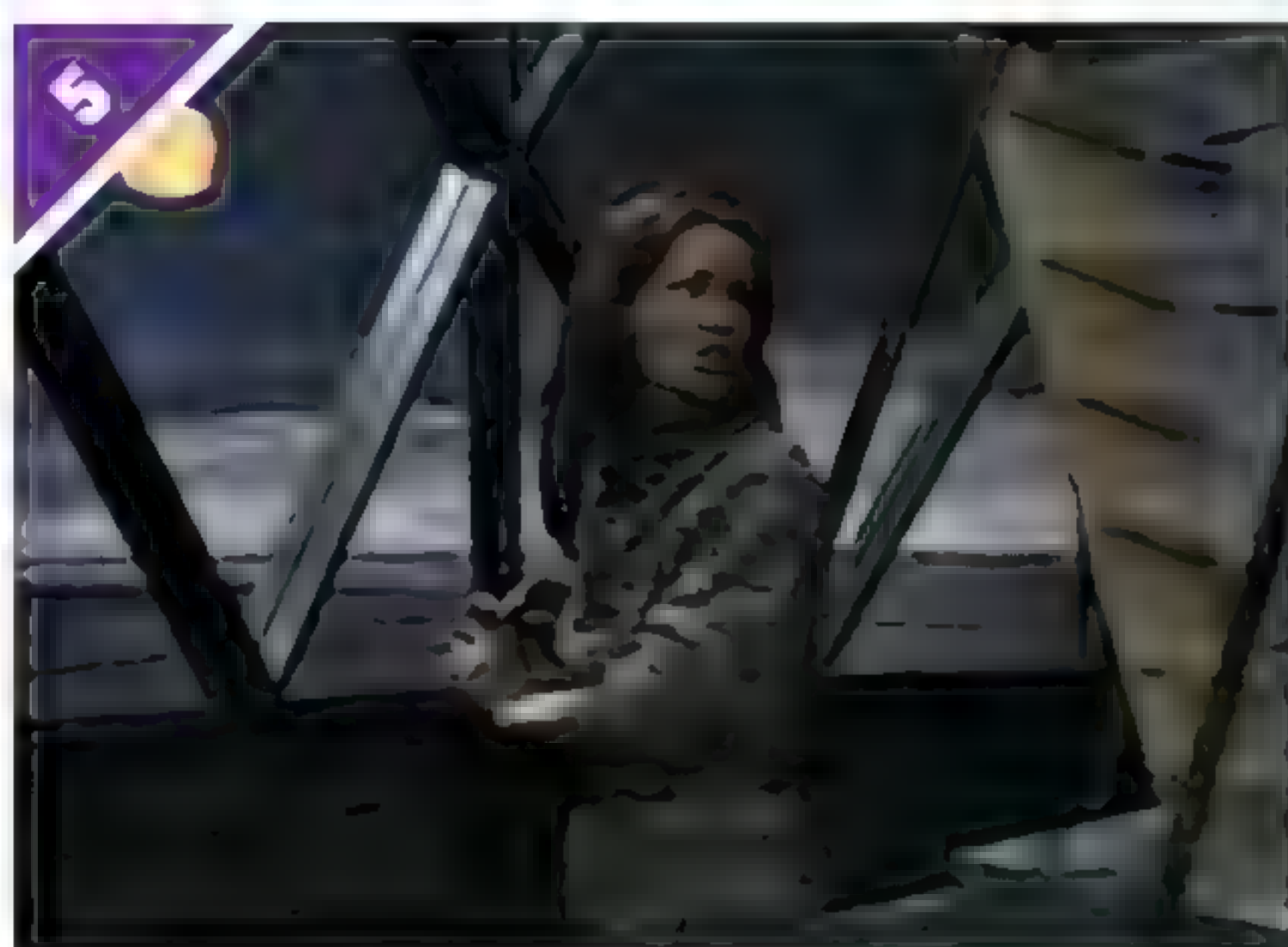
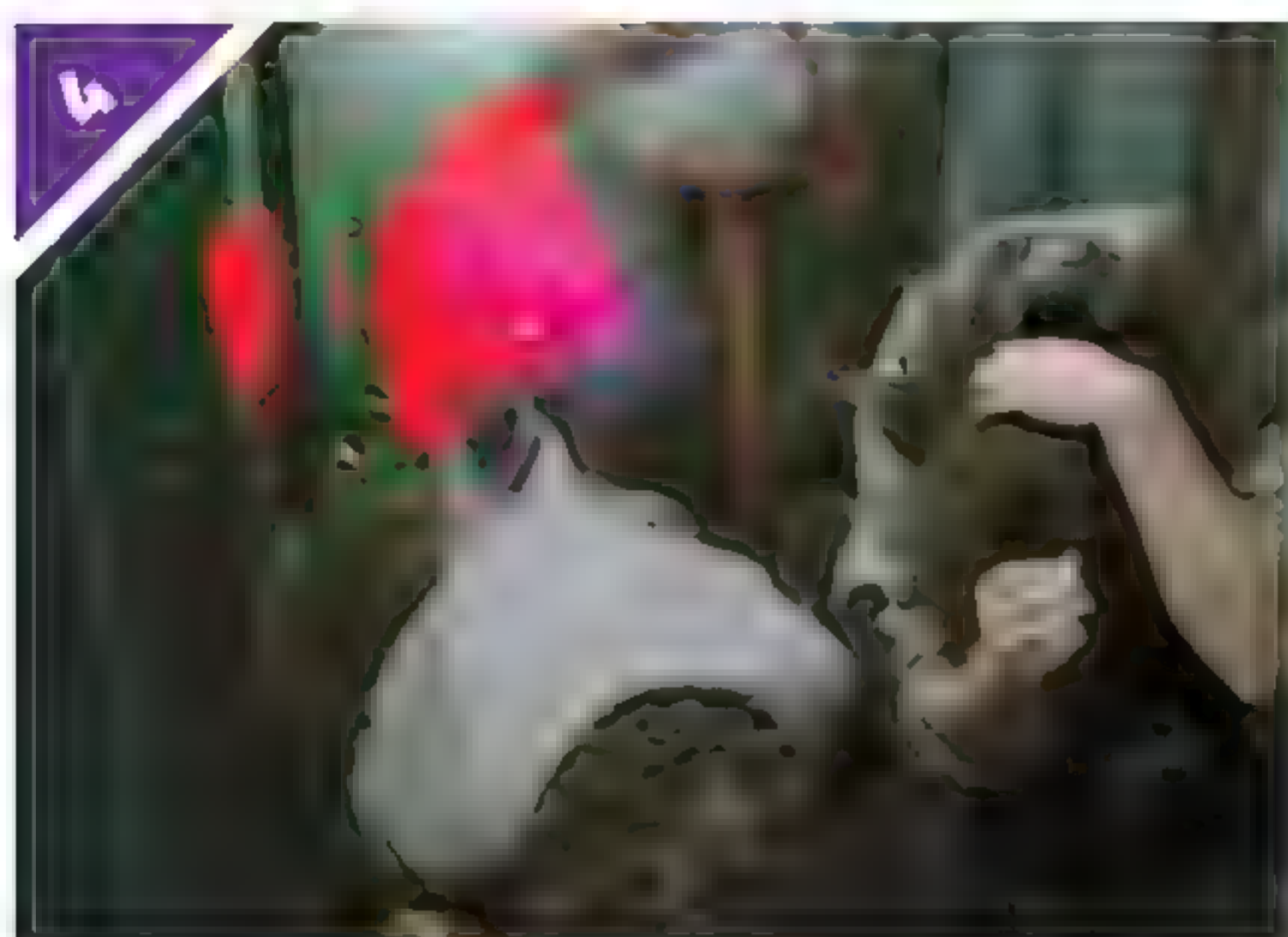
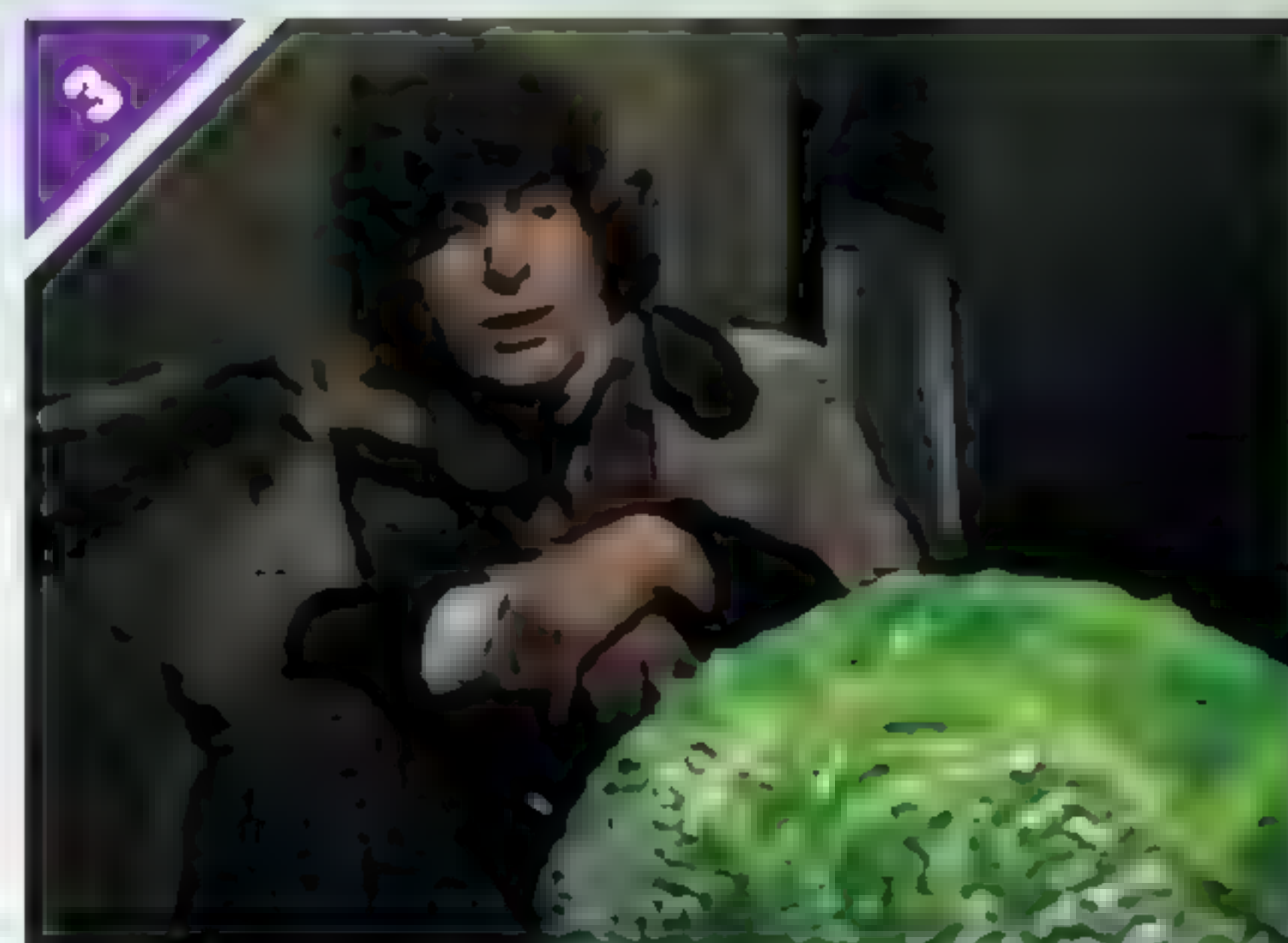
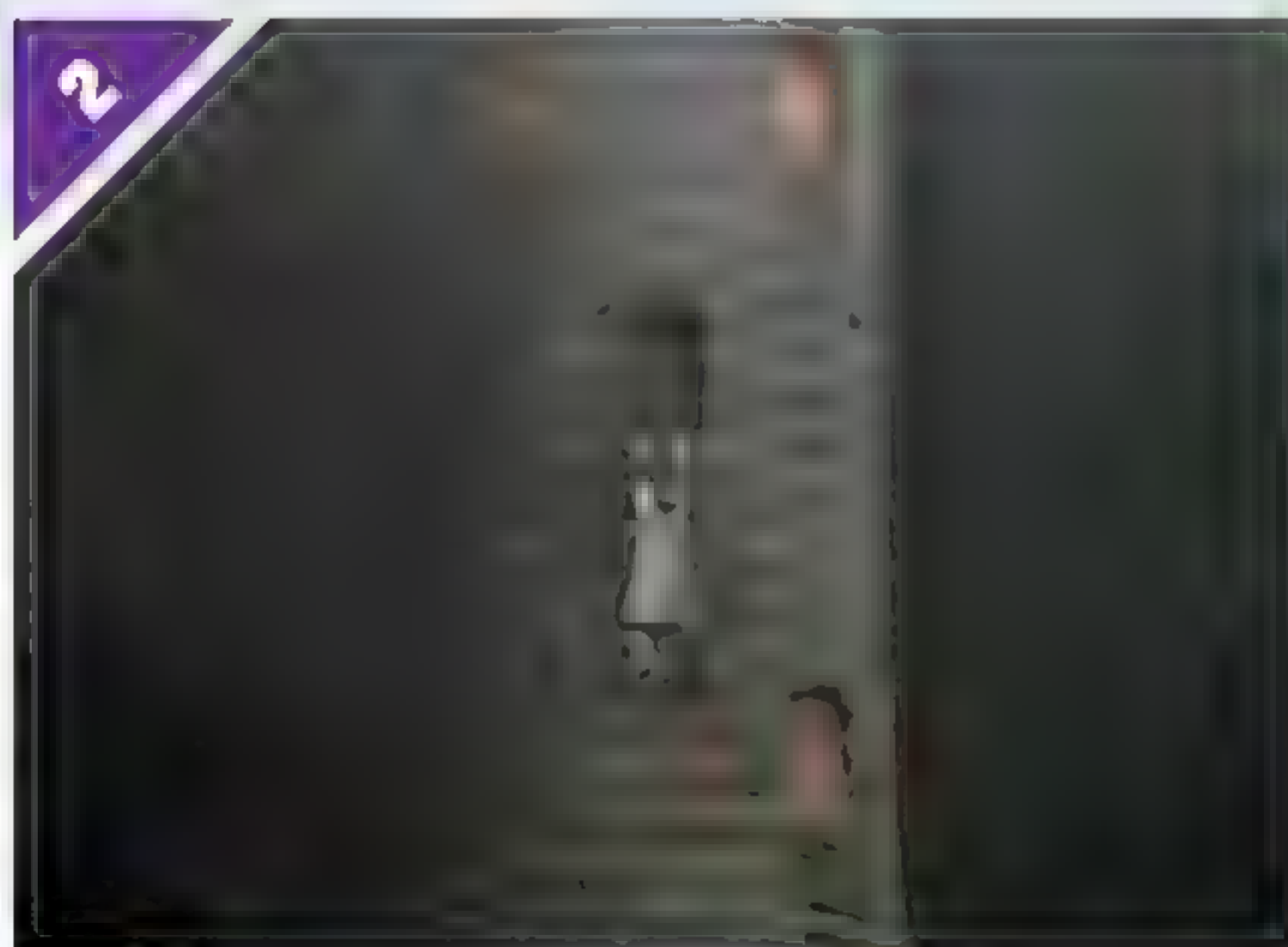
The Doctor recovers Palmerdale's corpse and returns to the crew room, leaving Harker to resecure the outside door.

The Doctor discovers that Skinsale has wrecked the telegraph. [5] 'Reuben' makes his way downstairs to the generator room.

The Doctor explains that Palmerdale was killed by an electric shock. Vince calls to report that the boiler pressure has fallen. Everyone rushes downstairs.

The Doctor discovers Harker's corpse, then investigates the coal bunker with Leela where they find Reuben's corpse. "I've made a terrible mistake," says the Doctor. "I thought I'd locked the enemy out. Instead I've locked it in. With us." [6]





PART FOUR

In the lamp room, Vince is electrocuted by 'Reuben'. [1]

The Doctor finds a power relay fixed to the generator. He realises there must be a modulator higher up the tower, sending a distress signal. He searches the sleeping quarters and is forced to hide by dangling out of the window [2] as 'Reuben' enters before continuing downstairs.

In the crew room, 'Reuben' kills Adelaide. Leela escapes upstairs with Skinsale, passing the Doctor on the way. He tells them to scatter gunpowder on the stairs.

The Doctor faces 'Reuben', who transforms into a Rutan! [3] It intends to use Earth as a launch point against "the Sontaran rabble" and is now waiting for its mothership to arrive.

As the Rutan advances over the gunpowder, the Doctor throws a match

and it explodes into flame. The wounded Rutan slithers down the stairs. The Doctor arms a rocket launcher but is more concerned about the mothership. He needs to create a laser beam and Leela suggests using the lighthouse lamp. The Doctor likes her idea but he'll need a diamond to focus its beam.

The Doctor and Skinsale go to the crew room where Skinsale retrieves some diamonds from Palmerdale's body. The Doctor selects a diamond, then tosses the rest away. Skinsale greedily tries to retrieve them and is electrocuted by the Rutan.

The Doctor dashes into the lamp room with the Rutan in pursuit. Leela fires the rocket launcher, killing the creature. [4]

The mother ship appears in the distance. [5] The Doctor aims the lamp and rushes outside with Leela. They shelter behind some rocks and Leela looks up as the lighthouse beam destroys the ship. Leela is blinded, before recovering – but now her eyes have turned blue! [6]



HORROR OF FANG

'ROBERT HOLMES HAD
ALWAYS WANTED TO DO
A SERIAL SET IN A
LIGHTHOUSE.'

Pre-production

Having joined *Doctor Who* in November 1976, producer Graham Williams hoped that his first series on the show would comprise a linked narrative – the hunt for the Key to Time, which he outlined on Tuesday 30 November. By this time, however, new stories were already being lined up by script editor Robert Holmes, who turned to his predecessor, Terrance Dicks, for a storyline for the 1977/8 *Doctor Who* series which would begin production in March.

At this time, Dicks was freelance and mainly involved in writing for Target's range of *Doctor Who* novelisations; he had also developed scripts for two 50-minute documentaries about *Doctor Who*, which had been planned for broadcast over Christmas 1976 but were cancelled on Wednesday 10 November. As it turned out, the production team of BBC2 arts programme *2nd House* was also thinking of a documentary about the development of *Doctor Who*; within days, Dicks had

spoken to producer Tony Cash and was on board as consultant. He was formally commissioned to write a linking script – to be read by Tom Baker's Doctor – on Tuesday 30 November, with the programme now going out as part of *The Lively Arts* strand (the successor to *2nd House*). Meanwhile, Dicks was writing *Doctor Who and the Hell Planet* – a short story for the *Daily Mirror*, which was printed on Friday 31 December 1976.

Recalling the Gothic horror style that Holmes had enjoyed in *The Brain of Morbius* [1976 – see Volume 24] – a serial by Dicks that Holmes had heavily rewritten – Dicks planned a similar story, which was envisaged as the second story of the new series. For this, he went back to an earlier, rejected storyline submission, *The Haunting*; this six-part serial, commissioned as a storyline by Holmes on Wednesday 11 December 1974 for delivery nine days later, had arrived with Holmes on Monday 6 January 1975, but had been dropped in favour of *The Brain of Morbius* and written off on Tuesday 13 May 1975. Dicks' revised version, *The Witch Lords*, was a four-part vampire story inspired by elements of Bram Stoker's 1897 novel *Dracula*. The Doctor would arrive on a planet with a medieval-style community, where immortal rulers living in a forbidding tower oppressed the peasants... who would

Connections: Dating

► The Programme-as-Broadcast sheets compiled after transmission describe the serial as being 'set in an off-shore lighthouse in 1910'. In Part Two, comments by Vince and Reuben about the mythical beast indicate that its last appearance was 80 years ago "in the Twenties"; suggesting a time between 1900 and 1909. In Part One, Vince makes reference to King Edward, who reigned from January 1901 to May 1910.



Left: Lord Palmerdale and Vince Hawkins come to an arrangement.

Connections: Flannan Isle

► *Flannan Isle*, which partly inspired *Horror of Fang Rock*, was a poem by Wilfrid Gibson, and first appeared in *Collected Poems* in 1923; the volume comprised Gibson's work between 1912 and 1917. The poem – about a deserted lighthouse – was itself inspired by a true mystery about the disappearance of a crew in December 1900. At the close of the story,

the Doctor quotes directly from the poem.



Below:
The Doctor gets to know Reuben.



be found dead in the local woods, with bat bites to their necks.

Keen to have an experienced director on board, Williams chose Paddy (Patricia) Russell, having worked with her on *Z Cars* – on which he had been script editor. Russell had worked on various *Doctor Who* serials since 1966 – the most recent being *Pyramids of Mars* [1975 – see Volume 24] the previous year. She was engaged for *The Witch Lords* on Monday 29 November, covering the period Monday 14 March to Friday 8 July 1977.

The show's current star, Tom Baker, was booked for

a further 26 episodes on Wednesday 15 December (to be made from the period Monday 21 March to New Year's Eve), part way through location shooting on *The Talons of Greel* (latterly *The Talons of*

Weng-Chiang [1977 – see Volume 26]).

The following day, Baker's new co-star, Louise Jameson, was also booked for a further 26 episodes as Leela. This news was a bit of a shock to Baker; Jameson had initially been hired by outgoing producer Philip Hinchcliffe for only three serials. Baker, who disliked the violent nature of the Doctor's savage new companion, had assumed that she would be dropped at the end of the 1976/7 series. Indeed, Jameson had been reluctant to continue at first, but Williams persuaded her during the London location shoot for *The Talons of Weng-Chiang*. One of the concessions that the producer made was that Leela's eyes could change colour from brown to blue; this meant that Jameson would no longer have to wear her extremely irritating contact lenses.

Hitting problems

Over the Christmas period, Holmes was kept busy on *The Talons of Weng-Chiang* (which he was writing under emergency conditions). Williams commissioned Dicks' serial, now entitled *The Vampire Mutation*, on Tuesday 11 January 1977. Since the production office now hoped to lead off with this story, Dicks' target for delivery was Monday 7 February. Part One was delivered on Tuesday 25 January, with Part Two following – far behind schedule because of events in the meantime – on Tuesday 1 March. The novelisation soon appeared in Target's publication schedules as *Doctor Who and the Witch Lords*, with a planned release date of December 1977.

In mid-January, *The Vampire Mutation*, which was to be made second in the new run, was booked for filming in May on Stages 3A and 3B at Ealing Film Studios. At the end of January, however, this slot



was occupied by *Invisible Invader* (later retitled *The Invisible Enemy* [1977 – see page 44] by Bob Baker and Dave Martin, and *The Vampire Mutation* was brought forward since the Baker/Martin scripts had not been finalised. However, by the start of February, *Invisible Invader* was once again to be the first serial to go into production in March. Unfortunately by now, *The Vampire Mutation* had hit problems...

In February, while writing Part Two, Dicks received a phone call from Holmes, who explained that the BBC's head of drama serials, Graeme McDonald, had severe misgivings about the story. BBC Drama had arranged for a serious, big-budget adaptation of Stoker's *Dracula* to be recorded during August for broadcast that Christmas, and a 'spoof' of the story in *Doctor Who* a few months earlier might ruin its reception. By the start of March, *The Vampire Mutation* was no longer in development – although the planned novelisation, now entitled *Doctor Who and the Vampire Mutations*, would remain on Target's schedules for a few months.

However, Holmes still wanted to use Dicks on the new series, and a replacement script was needed for pre-production from mid-March. Holmes had always wanted to do a serial set in a lighthouse; this location lent itself well to a low-budget serial with a small cast and limited number of sets. Keen that the setting should be properly researched, Holmes gave Dicks a few pointers in the same manner as Dicks had

given him when requesting research for a medieval storyline for *The Time Warrior*. Dicks' main source of research was *Lighthouses: Their Architecture, History and Archaeology* by Douglas B Hague and Rosemary Christie, first published by Gomer Press in 1975; this directly influenced several elements of the plot and also specific dialogue from the character Ben, such as his description of the old oil lighthouses. The volume also recounted the true events surrounding the Smalls Lighthouse in Pembrokeshire in 1801; when one of the crew died in an accident, his colleague – fearing that he might be suspected of murder – was driven demented by the waving of the dead man's arm from a makeshift coffin. This was similar to the story which Reuben told Vince in the finished script.

Consequently, Dicks used the idea of lighthouse electrification, which took place from the mid-1800s to the mid-1900s; the first electric lamp was used in 1858 at South Foreland in England, with an arc lamp installed at Dungeness in 1862. Prior to this, oil was the most common source of lamp fuel. The lighthouse setting prompted two other notable influences: a Ray Bradbury short story called *The Fog Horn*, and Wilfrid Gibson's poem *Flannan Isle*, which was suggested to Dicks by the production team.

On Thursday 24 February, the production office convened a meeting to discuss the possibility of recording Russell's serial – Serial 4V – at the BBC's Birmingham studios, Pebble Mill, as

Connections: Fog Horn

► *The Fog Horn*, one of the inspirations for *Horror of Fang Rock*, was a short story by American writer Ray Bradbury, which first appeared in *The Saturday Evening Post* on 23 June 1951; it also formed the basis for the 1953 monster movie *The Beast from 20,000 Fathoms*. *The Fog Horn* is set at a remote lighthouse on Lonesome Bay.



Above left:
The Doctor and Leela welcome the survivors of the shipwreck.

there was no space available for it at BBC Television Centre during May and June. Incoming production unit manager John Nathan-Turner was concerned about this; he had worked on other series at Pebble Mill and, although highly impressed with the crews, felt that the studios themselves did not have the facilities needed for a technically complex programme like *Doctor Who*. Russell was also dismayed to hear of her recording venue – but with no alternative available, it was decided that new equipment needed for the show would have to be installed at Pebble Mill in time for recording.

Right:
The TARDIS arrives on the rocks of doom.

At this time, a new *Doctor Who* companion was being considered – a robot dog called K9. It was not known whether the dog would be retained beyond its introduction in *The Invisible Enemy* or in which order the stories would be transmitted, so Dicks did not include it in his story. The debate over K9 was still ongoing on Thursday 3 March, when Williams informed Graeme McDonald that he intended to keep his options on K9 free until after a demonstration had been seen.

Dicks' hurried proposal for *Rocks of Doom*

Connections: Tesh

► When the Doctor ponders on where the lighthouse generator's power is going, Leela responds that she is "not a Teshnician". This is a reference back to her début story, *The Face of Evil* [1977 – see Volume 26] in which a group of people, descended from the technicians of a spaceship, were known as the Tesh.



was a one-page synopsis of the opening episode, with a list of characters and sets. The story opened with a subjective shot of something moving through cascading foam towards the lighthouse, where old Ben Travers was having trouble with interference on his telegraph because of a storm; venturing outside to check the wiring, he was mercilessly destroyed. This left two men – old Joshua Crockett and young Davy Williams – to man the new-fangled carbon-



arc lamp without Ben's expertise. As the lamp failed, a steam yacht appeared – and, as the Doctor and Leela emerged from the newly arrived TARDIS onto a storm lashed islet, they heard the screams from the shipwreck. At the lighthouse, Ben reappeared, dazed and almost drowned, followed by the Doctor and Leela; the Doctor got the light working, which attracted survivors to the rock. These were Lord Peach-Palmer, his secretary Adelaide Couchon, his valet Herbert Burkin, the Right Honourable John Skinsale and Skinsale's wife Veronica. Old Ben, resting in a makeshift bay, rose and headed for the generator room where Joshua was working. There was a scream, Joshua was dead, and Ben was a gibbering wreck babbling about something emerging from the sea.

With only a storyline available, Paddy Russell joined the production team on Monday 14 March; she had recently finished working at Yorkshire Television on *Emmerdale Farm*. The designer, Paul Allen, had previously handled *The Seeds of Death* [1969 – see Volume 14] and *Spearhead from Space* [1970 – see Volume 15]. Joyce Hawkins and Jackie Hodgson were the designers assigned to costume and make-up respectively; this would be



their first *Doctor Who* serial. The story was the first full *Doctor Who* visual effects designer credit for Peter Pegrum, who had been an assistant effects designer as far back as *The Sensorites* [1964 – see Volume 3].

For research for the Fang Rock lighthouse, Paul Allen looked at an 1859 lighthouse off the Needles near the Isle of Wight, where he was intrigued by all the built-in furniture. He also took a lot of reference photographs of Southwold Lighthouse in Suffolk, which started operating in 1890 and was electrified in 1938. Allen also referred to the 1975 book *Lighthouses of England and Wales* by Derrick Jackson, as well as *Lighthouses, Lightships and Buoys* – a 1966 volume by E G Jerome, which Terrance Dicks had used for reference. The lighthouse scenery used in studio was made by a freelance firm in Essex that Allen hadn't used before, but he was pleased with the final result.

Although titles like *The Monster of Fang Rock* and *The Beast of Fang Rock* were apparently considered for the serial, the scripts were delivered on Wednesday 30 March under the title *Horror of Fang Rock*; these were then commissioned retrospectively by Williams the following

day with a fictitious target delivery date of Wednesday 30. Dicks was not terribly happy with the new scripts because he felt they lacked action. Russell had been able to view Dicks' first script for *The Vampire Mutation*, which she had very much liked, and considered *Horror of Fang Rock* to be a poor replacement.

As the scripts were written quickly, there was little in the way of description in the stage directions. Fang Rock's lighthouse was described as 'a sea-tower built on a rocky islet' and, when viewed by the crash-landed alien, Dicks indicated that the 'treated picture suggests it is not being seen through human eyes'. The script indicated that the model shot of the TARDIS arriving should have the police box's lamp flashing in alternation with the lighthouse lamp.

Sea setting

Drawing upon the 1939 Agatha Christie mystery novel *And Then There Were None*, Dicks created a situation with a group of characters trapped in an isolated location and being picked off one by one... by a monster apparently lurking outside. Colonel Jimmy Skinsale MP was described as 'a soldierly figure'.

The sea setting of the narrative had inspired Dicks to create the alien menace in the form of a monstrous jellyfish. However, during the writing process, he decided to make the alien creature that menaced the lighthouse a Rutan, an alien race which Dicks recalled being mentioned in a line of dialogue from *The Time Warrior*.

Connections: Dots and dashes

► The lighthouse communicates with the mainland by means of Morse code telegraphy. Each Morse code signal – comprising short and long signals, known as dots and dashes – represents a letter of the alphabet, allowing messages to be broadcast via early radio as electronic pulses.



Connections: Hidden enemy

► Realising the alien invader is able to change its physical appearance, the Doctor refers to "Lycanthropy". This medical term which refers to a psychological condition, where a person believes themselves to be a wolf, is more popularly used in werewolf stories, in which someone undergoes a physical transformation.



The Rutans had been referred to previously – in both *The Time Warrior* and *The Sontaran Experiment* [1975 – see Volume 22], where it was established that they were engaged in an interminable galactic war with the Sontarans. Dicks noted that 'the fully transformed Rutan shimmers weirdly, emitting a shrill, triumphant ululation' – and in conversation with the Doctor, 'it speaks in the plural, since Rutans have little concept of individual identity, seeing themselves

as the Rutan, the all-conquering mother race'. The Rutan mothership was described as 'a fiery glowing vortex, rather than a clearly defined spaceship'.

Dicks had originally intended that there should be various survivors by the end of the adventure, but during the scripting process he was encouraged by the production team to have only the Doctor and Leela left alive to allow the concluding scene to feature *Flannan Isle*.

In Part Three, Skinsale made references to 'Salisbury' and to 'Bonar Law'; these were the Marquis of Salisbury (a Conservative statesman and secretary of state for India in the 1870s) and Andrew Bonar Law (a British Unionist MP who later became chancellor of the Exchequer and leader of the House of Commons). Part Three also had references to the science-fiction author Herbert George Wells, whose works had included 1895's *The Time Machine* and 1898's *The War of the Worlds*; the Doctor also made accurate reference to 1861's Malicious Damage Act and spoke to Vince about the Pharos tower that was erected around 280 BC.

On Thursday 14 April, Holmes and Dicks agreed that *The Vampire Mutation* should be abandoned, with Dicks paid for only the first two scripts; the abandoned serial would be resurrected in 1980, when it would form the basis of the serial *State of Decay* [1980 – see Volume 33]. The following day, Williams commented that, after the first studio session with K9, it seemed likely that the robot dog would remain with the series; the new companion was not written into *Horror of Fang Rock* at all, however, since Dicks' story was planned to precede *The Invisible Enemy* on transmission.

A casting sheet for the serial, issued by the production office, described the character of Vince as: 'Late teens. Hampshire accent. Trainee lighthouse keeper. Young and lively. Good part.' Reuben was described as: 'Mid-50s. Hampshire accent. 30 years in the lighthouse service. Is taken over by the alien, so that basically episode 4 is his voice and an alien body. Good part.' Ben was outlined as 'mid-40s. Hampshire accent. Senior lighthouse keeper and engineer. Fair part.' Lord Palmerdale was described as 'mid-40s. Slightly rough edge in the voice. Millionaire, but still on the make. Ruthless but with a certain amount of charm. Good part.' Skinsale was described as '50s. Ex-colonel in the Engineers and now

Right:

The Doctor fears that nobody may survive the night on Fang Rock.



an MP. Definitely a charmer. Sense of humour. Good part.' Adelaide was given as 'early- to mid-20s. Attractive, preferably blonde. Palmerdale's secretary. Probably in love with him [Palmerdale] and definitely naive. Fair part.' Harker was '40s. Needs an accent. Coxswain of a yacht. Tough seaman. Very definite ideas. Good part while it is there.'

Acting friends

Disappointed with the rather rushed-looking *Fang Rock* script, Russell decided to call upon the help of some of her acting friends. She initially hoped that Frank Middlemass (a veteran character actor who featured in *Poldark*) would play Reuben; when Middlemass was not available, Russell called on her friend Colin Douglas, who had previously appeared in *Doctor Who* as Donald Bruce in *The Enemy of the World* [1967/8 – see Volume 11]; she had directed Douglas in the 1966 BBC1 series *Quick Before They Catch Us*. Russell's first choice for Lord Palmerdale was Dinsdale Landen but the role eventually went to Sean Caffrey, who had been a regular as Detective Sergeant Gregg in Associated-Rediffusion's *No Hiding Place*; Russell had directed him in a 1973 episode of *Z Cars*. Actor/writer Rio Fanning – a semi-regular in *Budgie* – was originally considered for Vince Hawkins; Fanning had been directed by Russell before in *Z Cars* and instead landed the role of Harker.

The role of Vince went instead to John Abbott, who, although aged 32, had convinced Russell that he could play an 18-year-old; Russell had spotted Abbott when he was working at the Kingston Overground Theatre playing Snoopy in *You're a Good Man, Charlie Brown* in March/April 1977. Abbott was also a friend of



Pre-production

Left:
Colonel
Skinsale (left)
takes delight in
annoying Lord
Palmerdale.

Louise Jameson from their days at RADA together.

Of the other cast members: Ralph Watson, playing Ben, had appeared in *Doctor Who* in two previous serials – as Captain Knight in *The Web of Fear* [1968 – see Volume 11] and as Ettis in *The Monster of Peladon* [1974 – see Volume 21]; Watson was delighted to work again with Colin Douglas as together they had been part of the social musical *Close the Coalhouse Door* in 1968. Russell had previously directed Watson in *Z Cars* in 1969.

New Zealander Alan Rowe, cast as Skinsale, was no stranger to the series either, having appeared in *The Moonbase* [1967 – see Volume 9] as Dr Evans, and as Edward of Wessex in *The Time Warrior*; Annette Woollett, cast as Adelaide Lesage, had been in *Upstairs, Downstairs* and played Diana in *Emmerdale Farm*. No extras were required on the serial.

As usual, Dick Mills was assigned to create the special sound elements for the story at the BBC Radiophonic Workshop and was assigned to *Horror of Fang Rock* in April.

The scripts for *Horror of Fang Rock* were sent out to the cast on Thursday 21 April. Louise Jameson was disappointed to find that Leela's previously strong role was diminished, feeling that Dicks had written the serial very much with the previous companion, Sarah Jane Smith, in mind. Having now settled into the series somewhat, Jameson was starting to stand up for herself and her character, ensuring that Leela gained better screen time. For instance, the script apparently had Leela scream at one point, which Jameson objected to. This was duly changed. ■

Production

Model filming for the serial was conducted at the BBC Visual Effects Department model stage at its Western Avenue premises between Tuesday 26 April and Monday 2 May. For the model shots of Fang Rock's coastline, no water was used; the stormy seas were achieved in the low-key lighting with salt tossed on black sheeting rippled by electric fans. With these sequences filmed at high

speed, the slowed-down film made the image look like turbulent waters. A model of the TARDIS was seen to materialise in Part One; shots of the lighthouse from the Rutan's point of view were also recorded. Crafted in polystyrene by a freelance sculptor, the model lighthouse stood five feet tall and was fitted with a rheostat controlled flashing lamp powered from a 12V battery. For the ship that hit the rocks at the end of Part One, one of Peter Pegrum's assistants redressed a model

craft previously seen in the BBC1 period maritime drama *The Onedin Line*.

The first readthrough of the serial was on Thursday 28 April, prior to the studio filming. At once, Paddy Russell saw that there had been a change in Tom Baker since they had last worked together two years earlier; the actor had been awkward on *Pyramids of Mars* but was now even more in control of the show – with his own definite ideas about the programme, its popularity, and what his character would or would not do. This immediately brought him into conflict with Russell, a director who did not welcome extra input from her cast. Eventually, Baker recognised that Russell wanted to produce the story as efficiently as possible and started to address her as “sir”.

Baker's concerns over the character of Leela were also manifesting themselves as his attitude towards cast and crew became more temperamental. The actor did not really want a companion at all, and took out his unease on Louise Jameson; Russell recalled how Baker would not speak to the actress or would make barbed comments. As a result, Jameson started to assert herself in rehearsals in a manner that she had not done before. The actress stood up to Baker in a confrontation over one scene in particular (a scene of the Doctor and Leela entering a room in Part Three); this

broke the ice, and Baker later apologised to Jameson for his behaviour, saying that he was arguing about the script so much only because he cared about the programme so greatly. After this, the pair's working relationship improved but, like Baker, Jameson wished to inject ideas into the story and found Russell's control slightly stifling.

Being relatively new to television, John Abbott was delighted at the chance to play Vince, and learnt a lot about the medium from Colin Douglas. Abbott stunned Baker at one point by admitting that he was happy to play a scene that the show's star was berating as “rubbish”. Abbott got on well with Baker, despite having his script thrown out of the window from the sixth floor rehearsal room in Acton after Baker accused the actor of not knowing his lines. It was during rehearsals that Baker added the Doctor's references to an “early Schermuly” rocket in Part Four.

Female cast members

Louise Jameson found that she got on very well with the only other female cast member, Annette Woollett, and was impressed when Woollett asked Jameson to slap her for real during the scene where Leela dealt with the hysterical Adelaide. Woollett was not amused by some of Tom Baker's antics, such as when he deliberately trod on Adelaide's long dress while on set.

Paul Allen's sets were erected on Stage 3A at Ealing Film Studios on Monday 2 May and lit the following day, ready for filming on Wednesday 4 May. The first day of shooting on 16mm film was due to start at 9.30am and run through to 5.30pm (as it would on each of the next two days) and required only Baker and Jameson, the intention being to play out the four scenes

Left:
Leela takes
steps to calm
the hysterical
Adelaide.



Connections: Rocketeer

► The Doctor identifies a device as “an early Schermuly”. Invented by William Schermuly (1857-1929), the Schermuly rocket was intended to be fired from boats in distress, carrying a length

of rope as long as $\frac{3}{4}$ mile with it to the shore.



Above, right: Leela dresses for the occasion.

of the Doctor and Leela approaching the lighthouse and of Leela exploring the rocks from Part One.

Production was delayed when the Nike Camera crane required for some of the high angle shots arrived late, but Russell’s team soon started filming. For these scenes, Jameson was careful to remove the contractions from Leela’s speech. As a point of continuity with *The Talons of Weng-Chiang*, a reference was

made by the Doctor to the ships that Leela had seen on the Thames. Jameson had a costume change for Part One – out of her ladies wear and into the bulky sweater worn by the lighthouse crew. The actress had hoped that this would be baggy and make Leela look funny, but found she had to wear a belt to accentuate her figure.

Thursday 5 May saw the team joined by Douglas and Abbott to shoot sequences of the Doctor, Reuben and Vince searching for survivors, and of the Doctor and Leela hunting for the ‘Beast’, for Part Two. Friday 6 May was then kept spare to complete any unfinished scenes, and also to concentrate on the sequence of the Doctor and Leela escaping the lighthouse in Part Four. For this, shots of the Doctor coming into focus were shot from Leela’s point of view; this was the only scene in the serial where Jameson did not have to wear her coloured contact lenses.

Rehearsals for the first studio session got underway on Friday 13 May at the BBC’s Acton rehearsal rooms. Russell was ruthless with rehearsals, and had the steps of the lighthouse set laid out on the floor of the rehearsal room so that the actors could get their movement timings correct in advance of studio. During



rehearsals on Wednesday 18 May, it was decided that Brian Hodgson’s TARDIS sound effect would henceforth be officially recategorised as an item of music each time it appeared in the series. On Sunday 22 May, Baker made a personal appearance at Kirby Mallory racetrack in Leicester, and appeared on Radio Leicester’s local *Newsround* programme.

At the start of the following week, the cast and crew travelled from London up to Birmingham for the first of their two recording sessions at Pebble Mill. By now, it had been confirmed that *Horror of Fang Rock* would open the 1977/8 series, starting transmission on Saturday 3 September. Although she had had her misgivings about working at Pebble Mill, Russell was amazed at how helpful and adaptable the Birmingham crews were. With such a major show visiting them, the Pebble Mill crew was determined to show that they could be even more efficient than the London teams at Television Centre, where *Doctor Who* was regarded as nothing special. A cable had to be linked from Studio A to another studio, and the team worked flat out to have this done for 1pm on the first recording day. Electronic effects expert A J “Mitch” Mitchell had travelled up from London with Peter Pegrum in a car full of equipment, and was highly impressed to find that the Birmingham team had assembled a video effects desk for him similar to the one that he used in London; a tiny flaw meant that the equipment was a microsecond out with its timing, but by running some extra

wiring around Pebble Mill the problem was soon solved.

Studio recording began on Wednesday 25 May, with an afternoon session from 2.30pm to 5.30pm and an evening session from 7pm to 10pm in Studio A. After morning camera rehearsals, a costumed Baker and Jameson joined presenter Donny MacLeod to appear on the lunchtime magazine programme *Pebble Mill* and present the prizes to winners of a Design-A-Monster competition. One of the main topics of discussion during the 10-minute item was whether or not *Doctor Who* terrified children – illustrated by material from the previous month's *Whose Doctor Who* documentary. Baker defended his show, claiming that children enjoyed being scared in a safe manner while Jameson assured everyone that she would be back in her leotard for the second story of the series.

This first day in studio was spent recording Part One, with Russell opting to tape the show in sequence as far as possible; the principal exception being the first two scenes in the lamp room gallery, which were recorded together in the afternoon. The raised lamp room gallery set was a particularly awkward one to work in because of the shaped glass windows (as many of them as possible were removed to prevent reflections) and the fact that the backdrop to this was a combination of dry-ice fog and a background added by using the blue screen Colour Separation

Overlay (CSO) process. Two Mole-Richardson camera cranes were needed to get the shots on the elevated set.

An image of swirling mist from a fog box was also superimposed on some film sequences, as well as on scenes set outside the gallery on the gantry. The alien presence of the Rutan was usually indicated by a shimmering green glow, and alien point-of-view shots were recorded of Ben during his demise. The other small sets with curved walls – notably the staircases – were also difficult for Russell to get her required camera shots around. Baker complained about a number of Russell's camera angles – claiming that his "Auntie Win" would not be able to see him – while Jameson fought to ensure that during recording, she was able to give the performance that she had rehearsed; she later apologised to Baker for holding up recording while she made her point.

Photocall

Recording continued on Thursday 26 May, with the afternoon session ending at 6pm; a photocall for Baker, Jameson and Colin Douglas was held on this day. Part Two was also recorded in sequence as far as possible, with the first few lamp gallery scenes grouped together at the start of the day. When the Doctor received a shock from the metal shelving, a blue spark video effect was superimposed. Unhappy about having to travel to Birmingham, Baker was in an awkward mood and, during one scene, kept on rushing into the crew room too quickly; after a couple of attempts, Russell gave up instructing the star and decided to have her cameras focus on Jameson instead. Baker's behaviour annoyed some of the crew; he also blamed some of the other cast members when he forgot his lines.

Left:
Watch your
back, Ben!



Right:
There's
something
out there!

Rehearsals for the second set of recordings began on Saturday 28 May; around this time, two editions of BBC2's panel game *Call My Bluff* with Baker as a guest were broadcast on Friday 27 May and Friday 3 June (both recorded on Monday 1 November 1976) and then, on Sunday 5 June, Baker made another public appearance, playing cricket at Blenheim Palace. The *Call My Bluff* appearance was promoted in *The Sun* by Margaret Pride's article: *Monsters are just what the Doctor ordered*. In this, Baker lashed out at the series' critics, saying: "If I thought *Dr Who* was doing harm, I'd leave at once... I make hundreds of personal appearances every year. I know what children want. I'm happy to say they love me and they are frightened of my monsters. I believe *Dr Who* is good for them."

Birmingham

The crew travelled up to Birmingham again in early June for the final three-day studio session. Work began on Tuesday 7 June with a standard afternoon and evening recording; this covered Part Three – in sequence, apart from a few lamp gallery scenes of Vince on his own grouped together midway through the episode; as it turned out, the Perspex sheets that

Connections: A little flutter

► Palmerdale and Skinsale had crossed the channel to Deauville to gamble at the casino because gambling was illegal in the United Kingdom until the Betting and Gaming Act of 1960.



formed this set had been badly damaged after the first recording but had been repaired by the ever-helpful studio manager. A blue flash effect was again used as the Doctor got a shock from the generator, and a green shimmering light was superimposed over a shot of Reuben in his room. For the death of Palmerdale, the tentacle that grabbed Caffrey





was taped on videodisc, being pulled away from the actor; when played in reverse, energy flashes were superimposed over the character.

Wednesday 8 June saw a morning recording session added from 11.30am to 1pm, with the afternoon block running to 6pm. This was for the beginning of Part Four, which was again recored mainly in order – aside from some of the scenes in which Vince was found dead.

A videodisc was again used to record Skinsale's death.

The final recording day, Thursday 9 June, also had a morning recording from 11am; this day was reserved for the bulk of the complex effects shots, and shooting over-ran by an hour to 11pm, partly because of problems with the quality of some of the film sequences. CSO had not been used extensively at Pebble Mill before, and Studio A had been equipped especially for *Doctor Who*; this was now used extensively in the closing sequences of Part Four, which saw the Doctor in conversation with the Rutan.

After the bulk of the episodes had been taped, a number of special effects shots were recorded; these included the shot of the Rutan seen by Leela from the lamp room gallery in Part Two, the Rutan on the model lighthouse in Part Three, the Doctor hanging from the model lighthouse in Part Four, and various shots of the Rutan moving up the staircase in Part Four. CSO was used for a shot of Leela hurling her knife at 'Reuben' in Part Four; Jameson was on a blue CSO set throwing the prop blade at a blue object positioned over the

Connections: No wires



► The Doctor points out to Leela a Marconi wireless telegraph which could send messages using Morse; this had been invented by Italian engineer Guglielmo Marconi who gave his first demonstration to the British government in July 1896 with the Wireless Telegraph & Signal Company founded in 1897. Trinity House did not introduce telegraphs into lighthouses until the 1920s.

Connections: ... cried Alice

► The Doctor's comment regarding Ben's disappearance of "Curiouser and curiouser" was a quote from the 1865 children's classic *Alice's Adventures in Wonderland* by 'Lewis Carroll' (ie Charles Dodgson).



image of Douglas... although the fake knife travelled further than the actress expected and narrowly missed a cameraman. During the time-consuming CSO work on this final day, tempers started to get frayed in the studio, with Caffrey in particular complaining about the way the cast was being treated.

The Rutan prop was the result of a collaboration

between Peter Pegrum and A J "Mitch" Mitchell, and was made as cheaply and as quickly as possible late in pre-production.

Several of the creatures were made from a special gelatine mixture which had been coloured with green vegetable dyes. The Rutan props were kept in moulds, and stored in fridges taken from the Pebble Mill canteen just outside Studio A; they tended to start melting after a while, whereupon a replacement would be needed. As each mould was taken out of the fridge, a high intensity quartz halogen

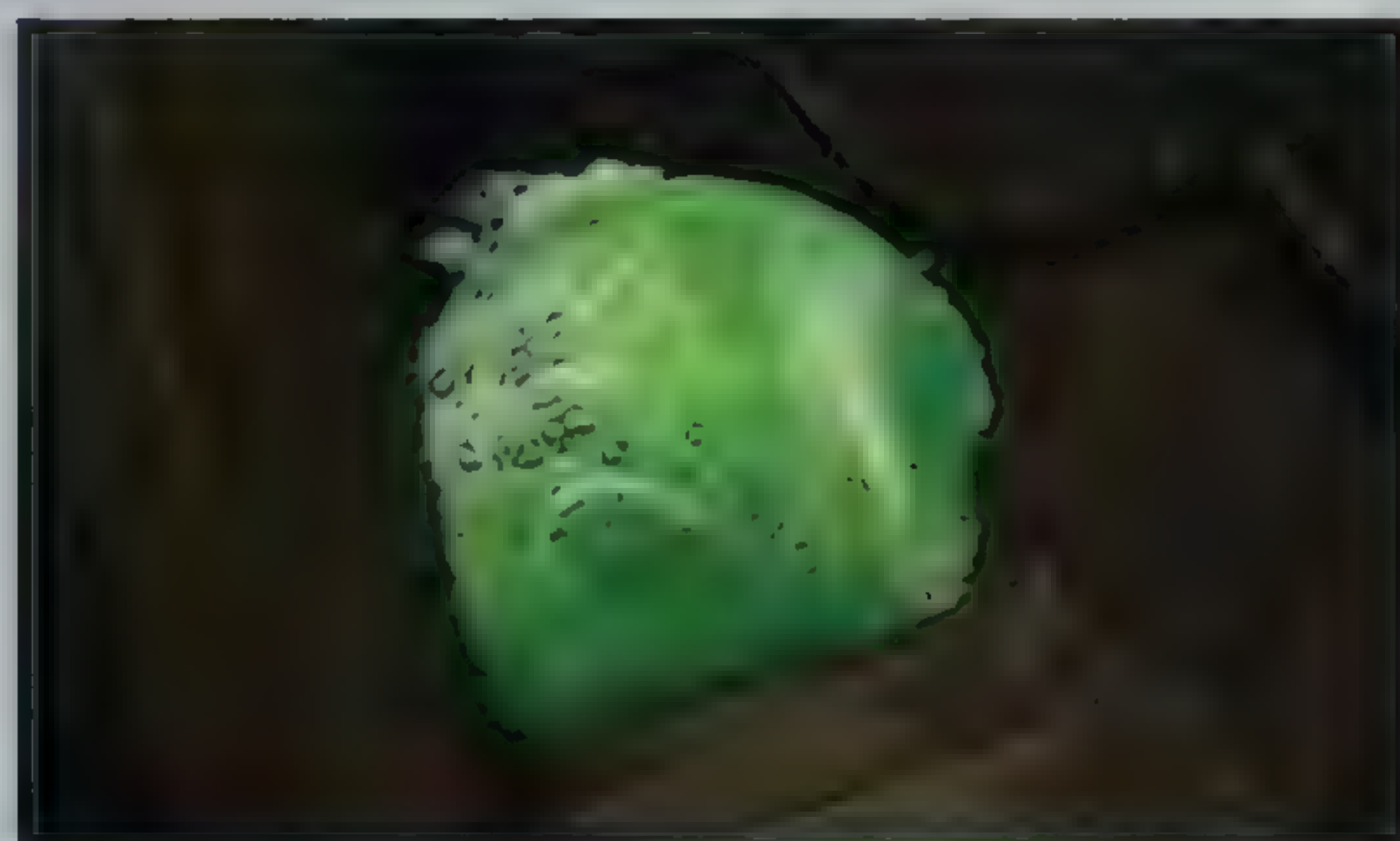
lamp was placed inside it; controlled by a rheostat, the lamp was able to pulse in time to the dialogue delivered by Colin Douglas. Paddy Russell felt that the monster was not terribly successful and attempted to keep it off the screen as much as possible.

A number of other video effects performed included the pink trail of the Rutan ship in Part One, the numerous blue/green edge-of-screen distortions for the Rutan's otherwise monochrome point-of-view shots, and the circular masking of the model film when seen by Reuben through his spyglass. Work with the Rutan prop was delayed from its scheduled session one morning until after lunch while the studio crew attempted to find a way to successfully achieve Russell's desired shots of the monster. When the afternoon session began, Russell discovered that the technical crew had broken into another studio to liberate the extra cameras and equipment needed for the sequence. Recording wrapped an hour late at 11pm.

On Monday 13 June, Williams wrote a memo complaining about the film processing on the serial, which had caused delays on the final studio day; all the film inserts were meant to have been ready for the first studio session, but these prints – and the four subsequent ones provided – had all been unacceptable.

The presence of *Doctor Who* in Birmingham was heralded by an item about Baker and Jameson in the *Hereford Evening News* on Thursday 16 June. ■

Right:
The Rutan in its natural form.



PRODUCTION

Tue 26 Apr - Mon 2 May 77

Visual Effects Department Model Stage, Western Avenue, London: Model filming

Wed 4 - Fri 6 May 77 Ealing Film Studios

Stage 3A: Rocks

Wed 25 May 77 Pebble Mill Studio A: Part One

Thu 26 May 77 Pebble Mill Studio A: Part Two

Tue 7 Jun 77 Pebble Mill Studio A:

Part Three

Wed 8 Jun 77 Pebble Mill Studio A: Start of Part Four

Thu 9 Jun 77 Pebble Mill Studio A: End of Part Four; Lamp Room POV for Part Two; Model shots

Post-production

On Tuesday 14 June, Graham Williams extended Paddy Russell's freelance director contract by three weeks to allow her to complete post-production on the serial; Part One was edited the same day, with the only trim being Vince's "I know what I saw" at the end of the first scene. The edit continued with the remaining episodes, including Part Three on Saturday 18 June and the final instalment on Friday 1 July.

Composer Dudley Simpson had been commissioned to provide a score for the serial on Tuesday 10 May. The first recording session for Parts One and Two

was held on Tuesday 19 July, with six musicians performing almost nine minutes of material. Part One was then dubbed on Saturday 23 July, with Part Two on Saturday 6 August. The final two episodes had just over 14 minutes of music taped on Thursday 11 August; these were dubbed on Sunday 11 and Wednesday 14 September, by which time the 1977/8 series was underway.

First edits of the first three episodes were transmitted, along with a second edit of the final instalment. ■

Connections: U by Q over R

► The Doctor quotes the rule of electrical potential due to a point charge from *The Way Things Work: An Illustrated Encyclopedia of Technology* which had appeared in various editions since 1967.



Publicity

Right:
The *Radio Times*
listing for
Part One.

► Friday 6 May saw the Drama Early Warning Synopsis issued for *Horror of Fang Rock*, which indicated that the story was set at the 'turn of the century'. Promotional material for *The Horror of Fang Rock* [sic] emphasised the character of Leela ('the most popular companion ever') and the setting of an isolated lighthouse ('all the elements of a classic Victorian melodramatic thriller').

► Unlike the previous two series, *Radio Times* failed to carry a feature promoting the return of *Doctor Who* for the BBC1 autumn season; a monochrome picture of the Doctor and Leela accompanied the programme listing for Part One.

► The serial was promoted with a 65-second trailer, which highlighted the mystery of a lighthouse without a light, screened at 10am on Saturday 3 September. Prior to the broadcast of Part One, Louise Jameson was one of the guests on a repeated edition of the children's game show *Star Turn* – recorded Sunday 3 April and first broadcast Wednesday 6 April.

► The day that the series returned to BBC1, Mary Malone of the *Daily Mirror* ran the item *A Dog's Life for Leela*. This chat with Louise Jameson revealed that Leela was partially based on Bosie, her boyfriend's dog. She also commented that after the next run of 26 episodes,

there would be a new companion as she was refusing to extend her contract. "I don't want to get known as a *Dr Who* lady," she said, "I don't want to be identified only with kids' science-fiction. I want to get back to the theatre." Of her working relationship with Tom Baker, Jameson said it was: "a bit cat and dog, with friendly banter... He puts me down. I put him down, but we still save each other's lives and have the odd hug at the end."

► Louise Jameson also joined Tom Baker at Studio B13, Broadcasting House, where they were the guests on Pete Murray's *Open House* on BBC Radio 2 on Thursday 8 September.

6.15 *New series*
Dr Who



BBC1 AUTUMN SEASON

Drama

starring Tom Baker
in

Horror of Fang Rock

A four-part story

by TERRANCE DICKS

Part 1

A lighthouse with no light showing? The Doctor's curiosity is immediately aroused. But night is just beginning on Fang Rock...

Vince.....JOHN ABBOTT

Reuben.....COLIN DOUGLAS

Ben.....RALPH WATSON

Dr Who.....TOM BAKER

Leela.....LOUISE JAMESON

Incidental music by DUBLEY SIMPSON

Script editor ROBERT HOLMES

Designer PAUL ALLEN

Producer GRAHAM WILLIAMS

Director PADDY RUSSELL

Broadcast

- ▶ Part One of *Horror of Fang Rock* aired against a variety of shows on ITV; the regions scheduled items as diverse as the imported emergency adventure series *Code R*, the quiz show *Mr & Mrs*, *The Jetsons*, and a variety of films such as *The Sons of Katie Elder*. From Saturday 10 September, though, most regions took LWT's diet of *The Masterspy* followed by *New Faces*.
- ▶ Although the first week's ratings were very low, there was a steady build through the serial's run, taking the show back into the Top 30. The final episode was followed by a 21-second trailer for *The Invisible Enemy*.
- ▶ In *The Observer* on Thursday 29 September, critic Richard Boston commented that, 'having watched the programme man and boy these past few decades,' he felt the series was now 'below standard'; his main targets for criticism were the slow pace, characterisation and dialogue.
- ▶ *Horror of Fang Rock* was sold to a large number of foreign broadcasters. Purchasers included Chile, Gibraltar, Puerto Rico, Columbia, Canada,

Australia, New Zealand, the United States and Brazil. In Australia, it was broadcast uncut with a G rating in 1979. In North America it was initially edited and had extra narration from Howard Da Silva added but was later broadcast uncut as well as being syndicated as a TV movie of 90 minutes duration.

- ▶ In the UK, Super Channel broadcast the story, in four-part and two-part versions, in 1988 and 1989; and UK Gold screened it episodically from February 1994 and showed it in compilation form from March 1994. BBC Prime screened the story in October/November 1998 and it appeared on Horror Channel from June 2014.



Left:
Colonel James
Skinsale MP

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 3 September 1977	6.15pm-6.40pm	BBC1	24'10"	6.8M (52nd)	58
Part Two	Saturday 10 September 1977	6.15pm-6.40pm	BBC1	24'10"	7.1M (51st)	-
Part Three	Saturday 17 September 1977	6.15pm-6.40pm	BBC1	23'12"	9.8M (23rd)	60
Part Four	Saturday 24 September 1977	6.15pm-6.40pm	BBC1	23'49"	9.9M (23rd)	57

Merchandise

Far right:
The video and
DVD covers.



Above:
The
novelisation
cover by Jeff
Cummins.

Right:
The audiobook
of *Horror of
Fang Rock*.

Terrance Dicks rapidly novelised his scripts as *Doctor Who and the Horror of Fang Rock*, which was published in hardback by WH Allen and in paperback by Target in March 1978; the cover artwork was by Jeff Cummins. It was planned that the book, latterly number 32 in the Target Library, would be reprinted by Virgin in spring 1994 with a new cover from Alister Pearson – but, although artwork was produced, Virgin cancelled its reprint programme before the book saw print. Louise Jameson recorded an unabridged reading for release by BBC Audio in February 2017.



The TV soundtrack of the story was released by AudioGO in September 2012. Louise Jameson provided linking narration, and in a 20-minute bonus interview, recalled her

time on *Doctor Who*. Also included were PDFs of the original TV camera scripts.

Horror of Fang Rock was released on BBC Video in July 1998. The DVD release followed in January 2005 and came with the following extras:

- **Commentary** by Louise Jameson, John Abbott and Terrance Dicks

- **Terrance Dicks: Fact & Fiction** – documentary on the career of Terrance Dicks
- **Paddy Russell: A Life in Television** – interview with Paddy Russell
- **Doctor Who and the Daleks: The Antique Who Show** – feature on *Doctor Who* merchandise broadcast on Friday 12 November 1993
- **Photo gallery**
- **Production subtitles**
- **Easter Egg** – countdown clock for Part Three

The story was also included as part of GE Fabbri's *Doctor Who – DVD Files*, issue 61, in May 2011.

Harlequin Miniatures issued a Rutan figure in 2000.

Art prints of *Horror of Fang Rock* were issued by the Stamp Centre in August 2001. Copies were signed by Tom

Baker and there was a limited numbered edition of 1,000 copies of each print.

Horror of Fang Rock T-shirts – featuring Jeff Cummins' artwork from the cover of the novelisation – were available from GB Tees in December 2011.



Cast and credits

CAST

Tom Baker..... Doctor Who

Louise Jameson..... Leela

with

Colin Douglas..... Reuben¹

John Abbott..... Vince

Ralph Watson..... Ben [1]

Sean Caffrey..... Lord Palmerdale [2-4]

Alan Rowe..... Skinsale [2-4]

Rio Fanning..... Harker [2-3]

Annette Woollett..... Adelaide [2-4]

¹ Colin Douglas plays the real version of Reuben in Parts One to Three, the Rutan Duplicate of Reuben in Part Three and Four and the Rutan Voice in Part Four



CREDITS

Written by Terrance Dicks

Incidental Music by Dudley Simpson

Title Music by Ron Grainer

and the BBC Radiophonic Workshop²

Title Sequence by Bernard Lodge²

Production Assistant: Peter Grimwade

Production Unit Manager: John Nathan-Turner

Lighting: Bob Gell

Sound: David Hughes

Film Cameraman: John Walker

Visual Effects Designer: Peter Pegrum

Special Sound: Dick Mills

Costume Designer: Joyce Hawkins

Make-Up Artist: Jackie Hodgson

Script Editor: Robert Holmes

Designer: Paul Allen

Producer: Graham Williams

Director: Paddy Russell

BBC © 1977

² Credited on Part One only

Above:

Reuben and the Doctor face horror on Fang Rock.

Left:

Lighthouse lodgers.

Profile

GRAHAM WILLIAMS

Producer

Series producer on *Doctor Who* from 1977-9, he was born Richard Graham Williams on 24 May 1945 in Cheshire.

After five years as a theatre stage manager, bemoaning pitiful wages, Williams had the idea of briefly working in TV to finance a later return to theatre. Instead, he fell in love with television and stayed there.

He joined BBC Birmingham in December 1966 as a prop boy in their Gosta Green studios. He soon became a floor assistant, and was a fully fledged assistant floor manager within a year of joining.

While his career advanced, he married Jackie (née Jacqueline Baldwin) in Solihull in late 1970. Richard, their first child, would arrive in 1975, followed by Katie in 1980 and David in 1982. Jackie would work for news network ITN in the 1970s.

Williams departed BBC Midlands for BBC London's Script Unit, where he script edited two Scottish-shot crime dramas *The View from Daniel Pike* (1971-3) and *Sutherland's Law* (1973), then espionage series *The Double Dealers* (1974). By 1975 he was concurrently script editing police show *Z Cars* and spin-off *Barlow*.

Though editing occasional *Z Cars* into 1976, during 1975 he began producing *The Zodiac Factor*, a run of 12 US co-funded TV movies. Despite spending nine months in pre-production, the project was cancelled when the BBC failed to match the \$1.5m put up by the US end.



Right:
Graham
Williams.
Photo ©
Paula Bentham

Williams also helped devise police series *Hackett*, but this had stalled when writer Roger Marshall was asked to rework a feature-length treatment to an hour format. Any possibility of Williams now returning to *Hackett* was scotched by BBC politics.

Suddenly, Williams and *Doctor Who* producer Philip Hinchcliffe found themselves job-swapped. Hinchcliffe, whose sometimes violent era had irked clean-up TV campaigners, was transferred to the post-watershed *Hackett*, and Williams sounded out on taking over *Doctor Who* in late October 1976. Hinchcliffe eventually retooled *Hackett* as action film series *Target* (1977/8).

Hinchcliffe only discovered he was being replaced when producer-in-waiting Williams came in to oversee pre-filming on *The Robots of Death* [1977 – see Volume 26] in the first week of November.

The following week a storm broke over the cliffhanger to Part Three of *The Deadly Assassin* [1976 – see Volume 26], with TV

campaigner Mary Whitehouse's complaints over a drowning freeze-frame upheld by the BBC. Now all *Doctor Who* scripts would be vetted in advance for violence and horror by head of drama serials, Graeme McDonald.

Williams quickly realised that his considerable experience was "Stone Age" compared with *Doctor Who*'s technical demands and that a steep learning curve lay ahead.

Eagle-eyed viewers would have spotted Williams in the documentary *Whose Doctor Who*, aired on BBC2 on 3 April 1977. He was seen in the production office in staged discussion with script editor Robert Holmes and scriptwriter Terrance Dicks, filmed in February 1977.

Williams' instructions from above were clear, as he recalled to *Doctor Who Magazine*'s Jeremy Bentham in 1983: "I was... being offered the job but with an absolutely clear dictate – it wasn't a brief, it was a dictate – that the violence level had to come down, and the horror element with it."

Williams filled the resulting vacuum with his leading man and moves to humour and send-up. As he told fans Jon Heckford and Michael Stead in 1984: "Tom Baker was the principal element that filled it, of course, because if you've got an actor like that, with the energy and enthusiasm that Tom could bring to anything, you'd be crazy to let it wither on by."

Some fans soon complained of a descent into slapstick, and even Graeme McDonald acknowledged Baker was prone to becoming "flippant and unmanageable".

Williams explained this creative tension to *Dreamwatch* magazine interviewers Gary Leigh and David Miller in 1985: "I know that folk go on and on and on about the humour in the programme, but I think it was the natural thing to step into the

breach. I spent most of my time *stopping* Tom putting in humorous business. That seemed to me my function in life at the time!"

With scripts already in development for the 1977/8 series, Williams temporarily abandoned plans for a series-long umbrella theme. He had earlier circulated a rather rambling outline detailing the four forces that govern the universe.

Fortunately, the hugely experienced Holmes remained initially as script editor but, even so, the first script submitted, Terrance Dicks' vampire story *The Witch Lords*, was rejected by Graeme McDonald who did not want the production stealing thunder from the BBC's forthcoming *Dracula* adaptation.

The next script available, *The Invisible Enemy*, was hurriedly brought forward into studio; after recording was completed, Williams went home and slept for 36 hours. Next up, *Horror of Fang Rock* had to decamp to Birmingham's Pebble Mill due to lack of London studios.

These were indicative of the testing conditions Williams would face in the next three years. Star tantrums, executive interference, industrial action and budget cuts would all besiege this intelligent and outwardly laidback producer.

Below: Patrick Mower in *Target*, a series developed by Graham Williams but ultimately handed over to Philip Hinchcliffe.



The 1977/8 series finale *The Invasion of Time* [1978 – see Volume 28] was hastily written by Williams and his new script editor Anthony Read, while *City of Death* [1979 – see Volume 31] was similarly hurriedly concocted with his third script editor, talented rookie Douglas Adams. Williams also contributed (uncredited) to another Adams script, *Shada* (1979).

Williams later admitted his umbrella theme of the quest for the Key to Time run across all of the 1978/9 series had been “a rod for my own back”, with inter-story continuity meaning stories had to air in recording order.

His star took an increasingly proprietorial attitude towards the show and after a row in studio between Baker and Alan Bromly, director of *Nightmare of Eden* [1979 – see Volume 31], Williams was forced to direct the final studio session himself.

Right:

Horror of Fang Rock opened Graham Williams’ first series as *Doctor Who* producer.



Matters came to a head when Baker, in a fit of pique, briefly resigned from the show and the issue was escalated upwards to Bill Cotton, controller of BBC1. Cotton sided with Baker, persuading him to stay, thus emasculating his producer. Baker himself later said of Williams: “He was the dearest chap... but he was used to dealing with people who were saner than I was.”

Williams’ greatest pressures were budgetary, his stories attacked by fans as cheap and shoddy. Even Graeme McDonald vocally criticised production values on *The Power of Kroll* [1978/9 – see Volume 30].

This was however due to the economic realities of hyper-inflation. As Williams explained in 1985: “Each of the years I had the programme we were cut back by something like eight to 10 per cent when inflation was anywhere near [22 per cent], so you’re faced at the end of the year with making the programme for something like 30 per cent less.” In 1984, he reckoned that “in real terms we made that third season with half the cost of the first”.

Despite such pressures, Williams managed occasional production triumphs, introducing innovative Steadicam filming to *Destiny of the Daleks* [1979 – see Volume 30] and achieving the series’ first overseas location shoot, to Paris for *City of Death*.

Ratings remained around a respectable 8-9 million, seeing off glossy imported ITV rivals *The Man from Atlantis* and *Logan’s Run*. *Destiny of the Daleks* and *City of Death*, aired while ITV was blacked out by a strike, reached up to 16 million viewers.

Yet industrial action gave with one hand and took away with the other. Having successfully navigated numerous disputes before, Williams’ strike-hit swansong *Shada* was cancelled before production was completed and never broadcast; a downbeat end to an era typified by



creative invention compromised by impossible odds.

Exhausted, Williams quit the programme, bemoaning its “57 weeks a year schedule”.

In his final interview, with fanzine *In-Vision*, he summed up his experience: “I went into *Doctor Who* rather as a journeyman; as a writer/producer there to do a professional job. I didn’t have a burning commitment to the show then and I don’t think I developed one all the time I was on it. It was just a television programme, not a way of life – or rather, it should not become a way of life. *Doctor Who* did become a way of life, which was one reason why, ultimately, I gave it up.”

He left *Doctor Who* – and the BBC – at the end of March 1980.

Interviewed by Peter Griffiths in 1998, writer Chris Boucher compared Williams and Philip Hinchcliffe: “They were both elegant young men, rather middle class. Philip was more pushy, a man on the way up, whereas I always sensed that Graham in some strange way was a man on the way down. I don’t think he was sure of himself – he felt he had to make a mark.”

Williams spent the next two years involved in computer technology and indeed helped develop the BBC Micro text-based adventure game *Doctor Who and the Warlord*, released 1985. He also wrote *Play for Today* drama documentary *London is Drowning* (aired 27 October 1981) on BBC1.



Left: Williams co-authored *The Invasion of Time* and *City of Death* under the pen name David Agnew.

He returned to TV production with Anglia’s *Tales of the Unexpected*, producing batches of episodes which aired 1982-8, delighted to have four times the budget of *Doctor Who*.

Doctor Who script editor Eric Saward asked him to write a Blackpool-based story featuring the Celestial Toymaker. The resulting script *The Nightmare Fair* was however scrapped when the series was put on hiatus in February 1985. It was published as a Target novel in 1989 and adapted for audio by Big Finish in 2009.

Williams produced Tyne Tees children’s programmes, beginning with 1986 *Dramarama* play *Flyaway Friend*, then moving onto comedy *Super Gran* for its 1986 Christmas Special and second series in 1987.

Disillusioned, Williams retired from television in 1987, relocating from Kew, South London to run the Hartnoll Hotel in rural Tiverton, Devon. He also ran for election as a local councillor.

Tragically Williams was killed, aged just 45, on Friday 17 August 1990 in a shooting accident while out with a shooting party arranged in a hotel publicity drive. 📺

Left: Graham Williams’ novelisation of his unmade *Doctor Who* story *The Nightmare Fair*.



THE INVISIBLE ENEMY

STORY 93

In the year 5000, mankind has ventured beyond the Earth, but out in space a sentient virus, the Swarm, is waiting. With the Doctor contaminated by the Nucleus of the Swarm, clones of himself and Leela must journey into his own brain to confront the enemy.



Introduction


Horror of Fang Rock's Rutan may not have shown its true colours until the very end, but it was walking about, large as life, disguised as ordinary folk throughout. *The Invisible Enemy's* monster of the week might not be strictly invisible as the title suggests, but it's so small it can't be seen with the naked eye. Like the Rutan, the Nucleus of the Swarm doesn't put in a proper appearance until later, when it's scaled up to macroscopic proportions. It's then that we learn that viruses – or this one at least – look like an angry prawn.

But before this fishy fright is revealed in all its glory, there's a journey into a previously unexplored realm. The Doctor and companion Leela are cloned, miniaturised and venture inside the Doctor's brain!

The Invisible Enemy revels in being unconventional, from the new environments it explores down to details

such as the quirky 'futuristic' spelling on signage dotted about Titan base and the Bi-Al Foundation. This out-of-the-ordinary approach can also be seen in *The Invisible Enemy's* foremost achievement – the introduction of the robot dog K9. He was the first non-human companion, and became a regular on the series for over three years.

For the briefest of moments it looked as if K9 was going to be written out after only five stories. In the final episode of *The Invasion of Time* [1978 – see Volume 28] K9 decided to stay with Leela on Gallifrey, but before the credits could roll we discovered that the Doctor had another K9 lined up ready to join him on his travels. K9 Mark II eventually left the series with Romana Mark II in *Warriors' Gate* [1981 – see Volume 33]. A third model soon followed, however, when former companion Sarah Jane Smith received another K9 as a gift from the Doctor in the spin-off show *K9 and Company*. The Tenth Doctor was reunited with both Sarah and K9 in *School Reunion* [2006 – see Volume 52]. K9 Mark III sacrifices himself, but is soon replaced by Mark IV. The irony of this is not lost on Sarah who notes that the Doctor has replaced her with a younger model too.

K9's début in *The Invisible Enemy* complemented the established TARDIS crew. The naïve yet impulsive Leela found much to like in the obedient, literal-minded dog. The Doctor, meanwhile, now had two companions who could offer him some physical assistance. And while Leela was famously a hit with some older male viewers, K9 soon became the children's favourite. 

Below:
Sarah Jane
Smith receives
K9 as a
gift from
the Doctor.





PART ONE

The Titan shuttle steers through the asteroid belt. The pilot, Meeker, allows it to drift off course so his superior officer, Safran, takes over the controls. Then the ship enters a flickering, oily nebula. [1]

The Doctor shows Leela the TARDIS “number two control room”. The ship materialises in space in 5000 AD, the year when the human race began to spread across the galaxy.

The shuttle lands on Titan and descends into the base. Its crew put on helmets and emerge into the base. They enter the mess room and the personnel – Meeker, Safran, and Silvey – are all possessed by a strange infection. [2]

The remaining member of the Titan personnel, Lowe, sends out a mayday and escapes through an airlock. The TARDIS picks up the mayday, and then a second signal from Safran saying that it should be

disregarded. Leela senses evil and as the TARDIS passes through the nebula, a fork of lightning crackles from the console and knocks the Doctor unconscious. [3]

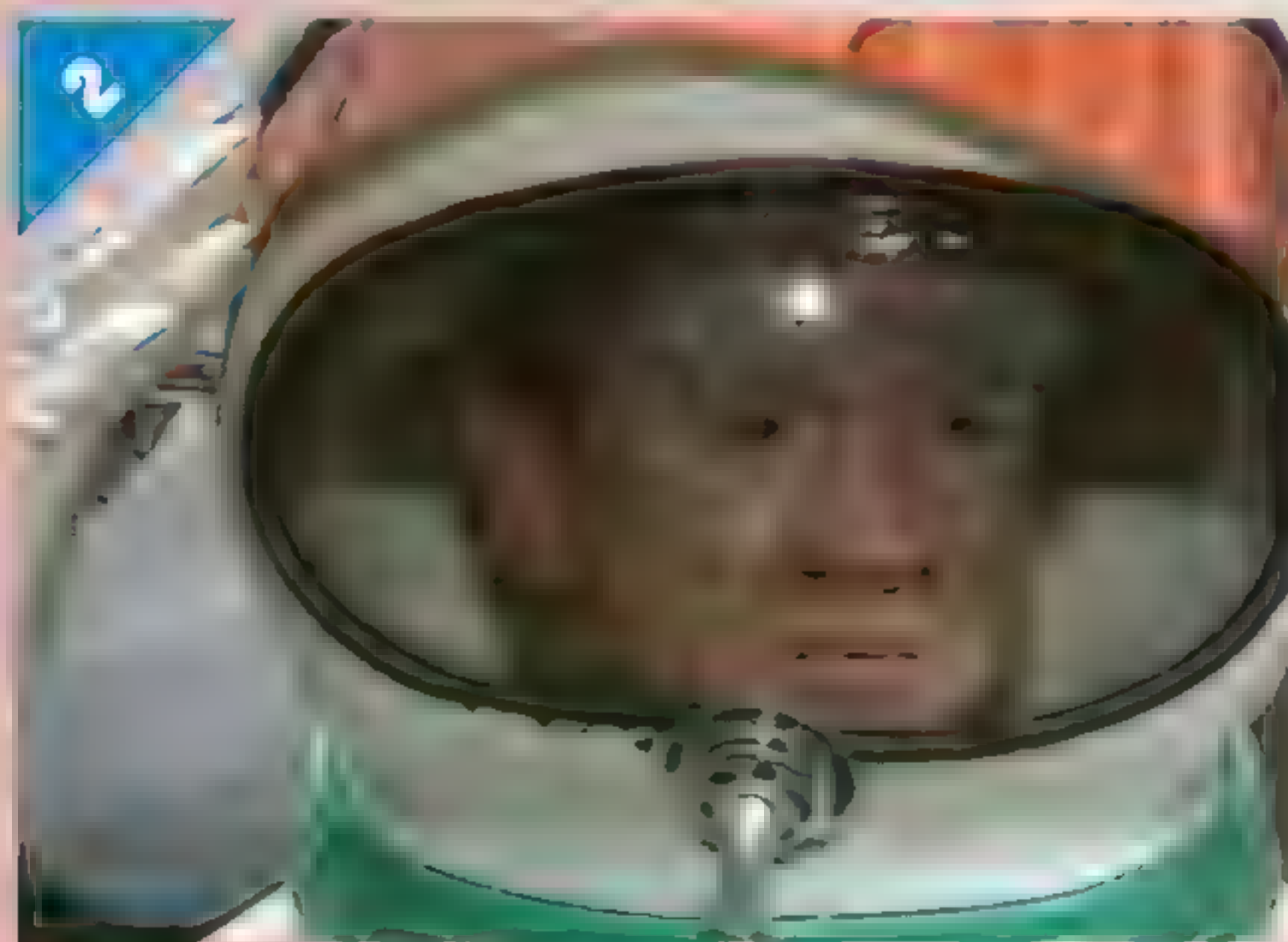
The TARDIS lands in the base and Safran, Meeker and Silvey approach it. Inside, the Doctor wakes up, claiming to hear a voice in his head.

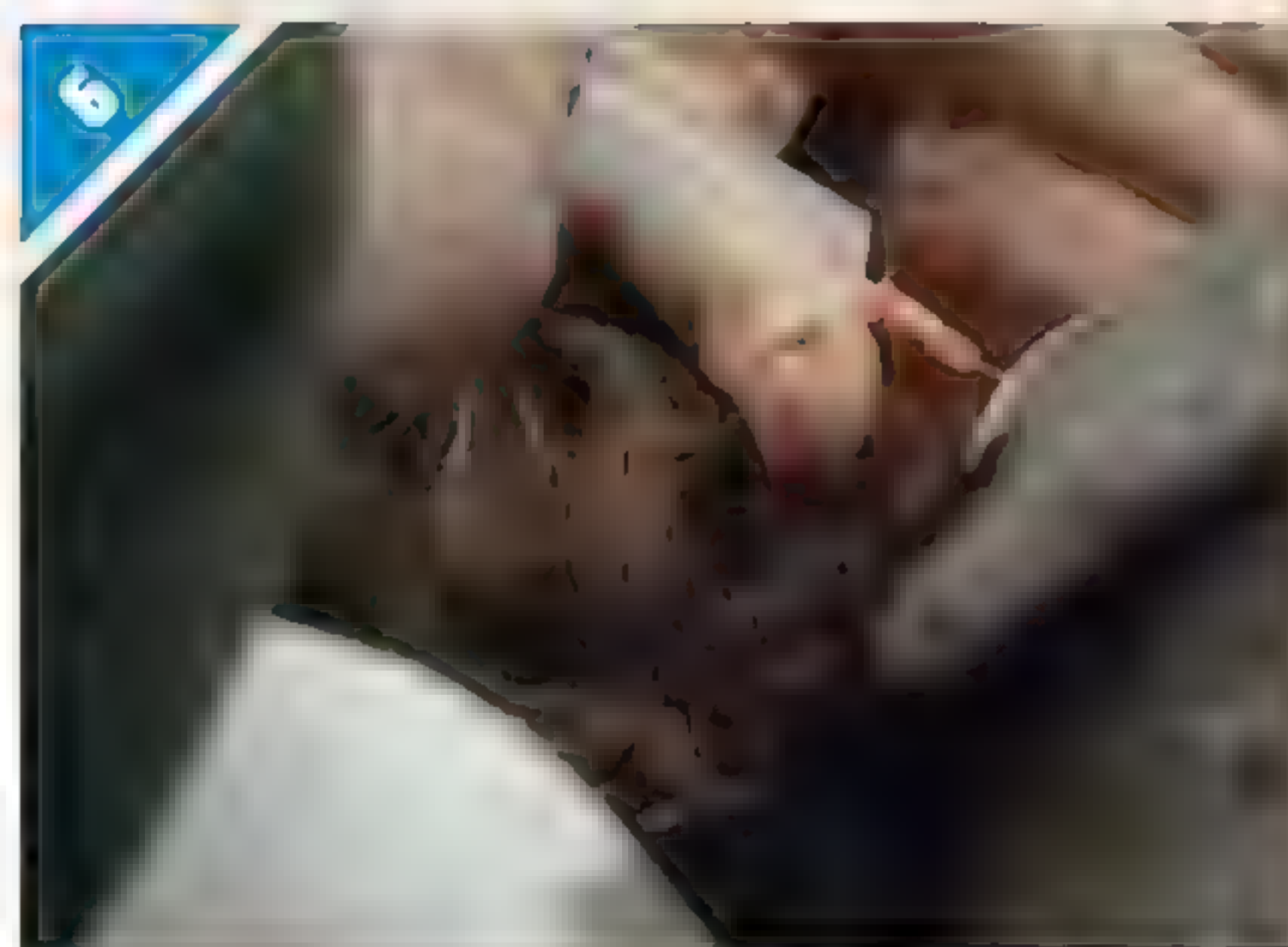
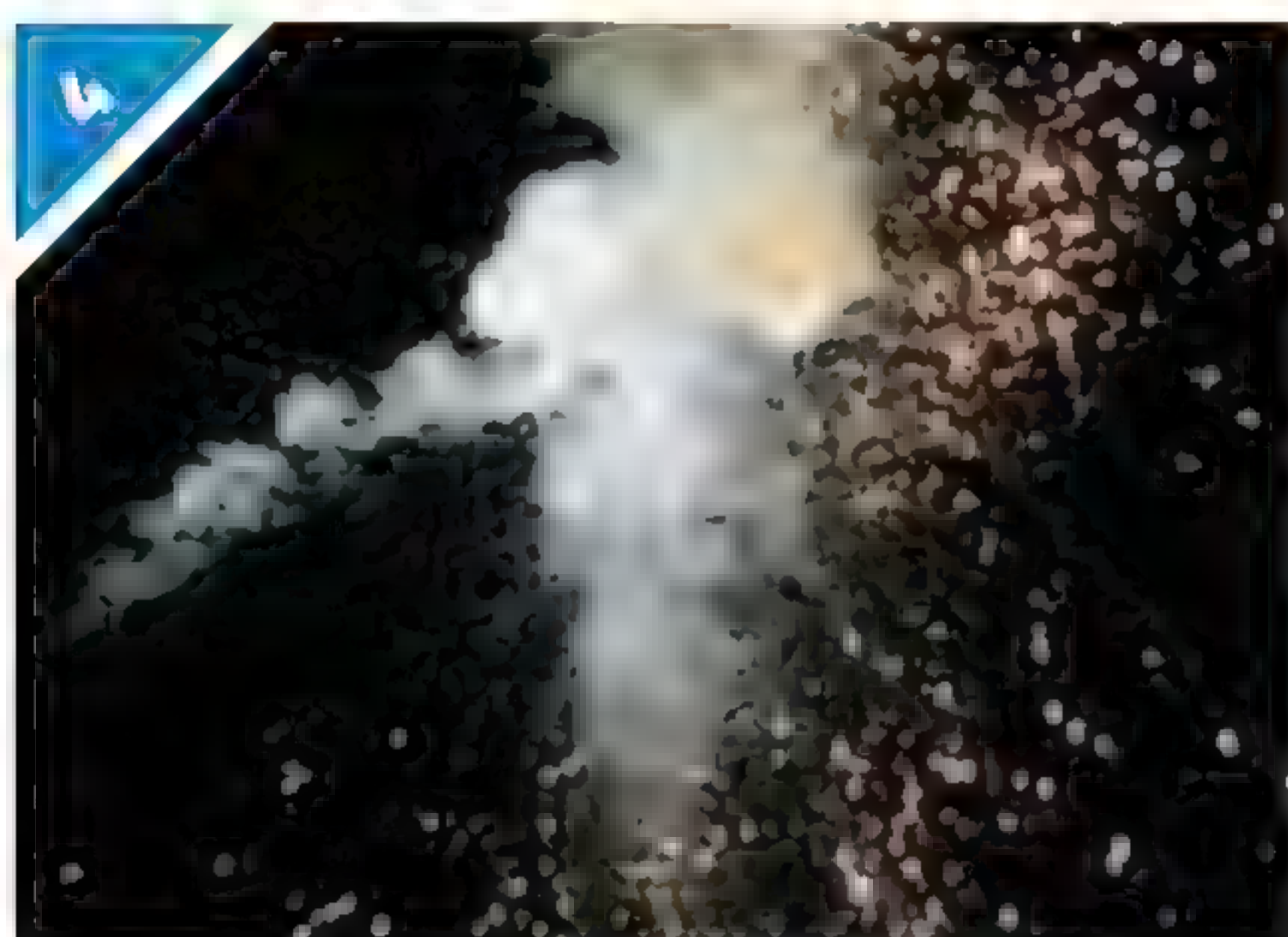
Lowe arrives and orders the spacemen to drop their weapons. He kills Silvey and then runs, pursued by Safran and Meeker. He hides in the cryogenics section.

The Doctor emerges from the TARDIS and finds Silvey’s corpse. Leela wanders off, while the Doctor meets Safran and Meeker. [4] They tell him they are preparing the hives for the Nucleus within him. A lightning fork flashes between them and the Doctor is possessed.

Leela rescues Lowe [5] and helps him recover in the mess. Meeker enters, and Leela despatches him with a knife – but as he dies, he infects Lowe.

The possessed Doctor spots Leela, and prepares to shoot her... [6]





PART TWO

The Doctor cries out a warning. Leela ducks and the Doctor misses, then places himself in a coma. Lowe meets Safran and informs him that “contact has been made”. He offers to go with the Doctor and Leela to guard the Nucleus as they do not suspect him yet. He helps Leela carry the Doctor into the TARDIS. He suggests taking the Doctor to the Bi-Al Foundation in the asteroid belt. [1]

Once they have arrived, the Doctor is taken to the isolation ward on level X4. Lowe goes to the eye section, claiming to have suffered from a “blaster flash”.

The Doctor is examined by Professor Marius, the Foundation’s specialist in extraterrestrial pathological endomorphisms. He is assisted by a medic called Parsons and a dog-shaped mobile computer called K9. K9 informs Marius that the Doctor is suffering from an unidentified viral-type infection

located in the mind-brain interface. Leela finds the Doctor and meets K9. Marius explains that he had K9 built to act as his own personal data bank. [2]

Lowe infects some Foundation staff and informs them they must protect the Nucleus. [3] Marius prepares to operate on the Doctor. The Nucleus telepathically informs Lowe that it is threatened, and the nebula attacks another shuttle. The shuttle spins out of control and crashes into the Foundation, sealing off level X4. [4]

At the Doctor’s request, Marius makes clones of the Doctor and Leela. [5] The Doctor’s clone returns to the TARDIS to collect the relative dimensional stabiliser. Meanwhile Lowe contacts Marius, ordering him to release the Doctor.

The Doctor’s clone returns to the ward and explains his plan. He intends to use the stabiliser to reduce himself and Leela to micro-dimensions so they can fight the Nucleus. Marius follows the Doctor’s plan, miniaturising the clones and injecting them directly into the Doctor’s brain. [6]

PART THREE

The Doctor and Leela clones find themselves in the Doctor's brain. Marius pretends to acquiesce to Lowe's ultimatum, telling Leela and K9 to guard the corridor. K9 creates a barrier by blasting down a section of wall. [1] They exchange fire with Lowe and the possessed staff.

The cloned Doctor discovers damage caused by the virus, then the cloned Leela is attacked by some phagocytes. [2] The cloned Doctor distracts them by connecting some ganglia to send them away to repair the Doctor's liver.

One of the staff makes it over the barrier and infects K9. K9 blasts Leela unconscious. The cloned Leela and Doctor reach the interface between the Doctor's mind and brain. [3]

Lowe enters the ward, kills Parsons and infects Marius. Leela recovers and K9 informs her that he was temporarily

overpowered. Marius' assistant informs them that the professor has been taken over and is cloning Lowe.

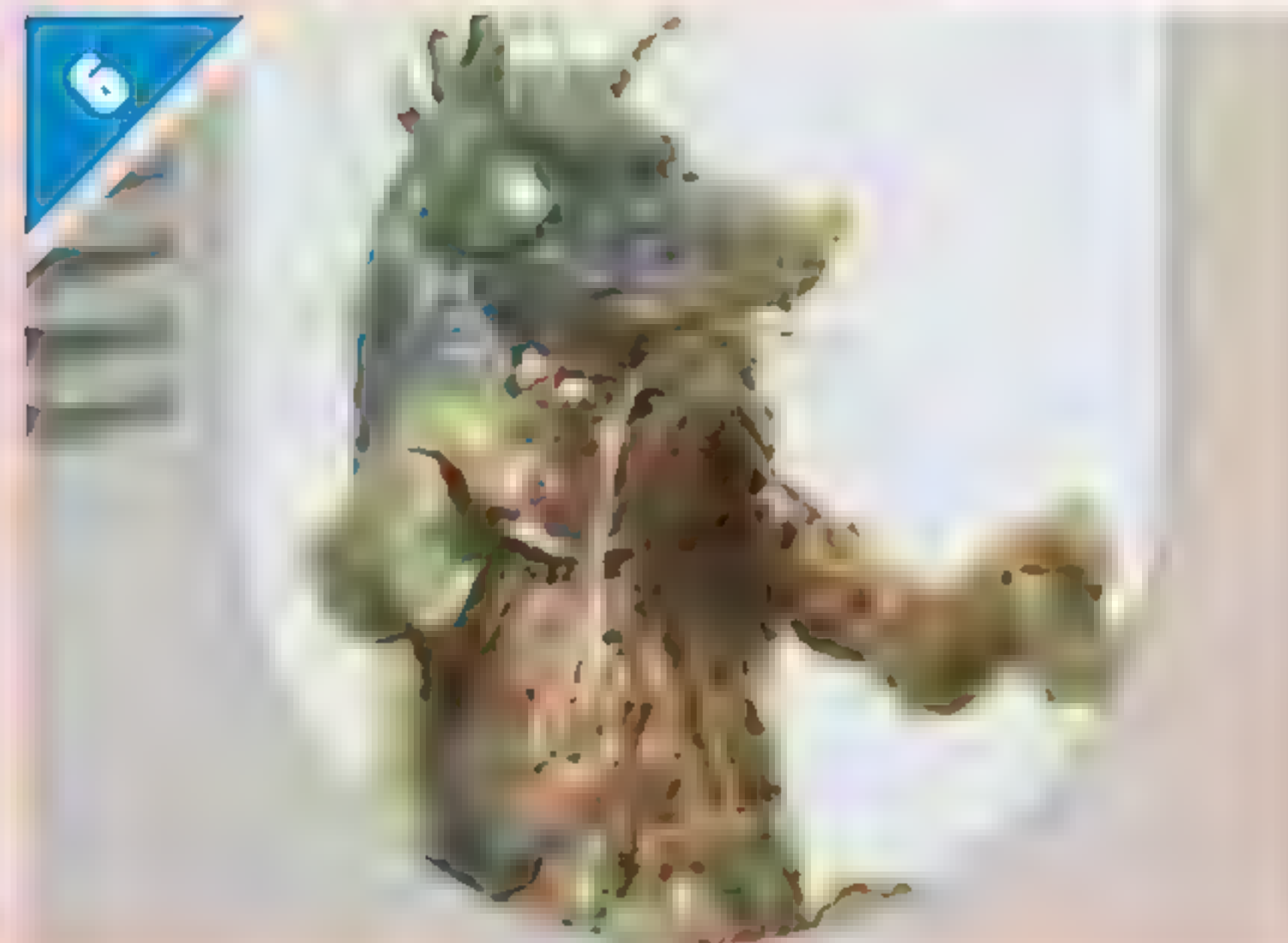
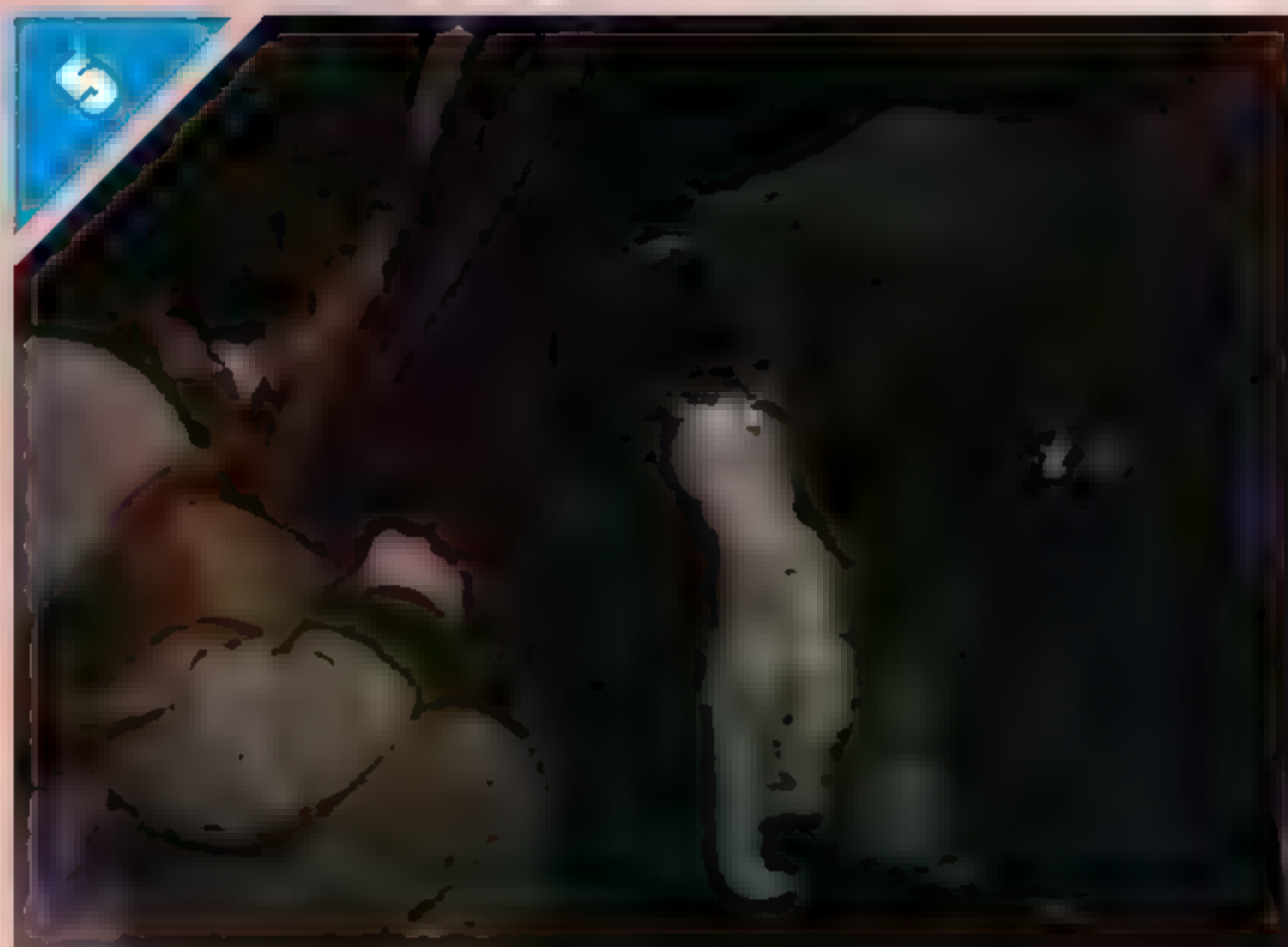
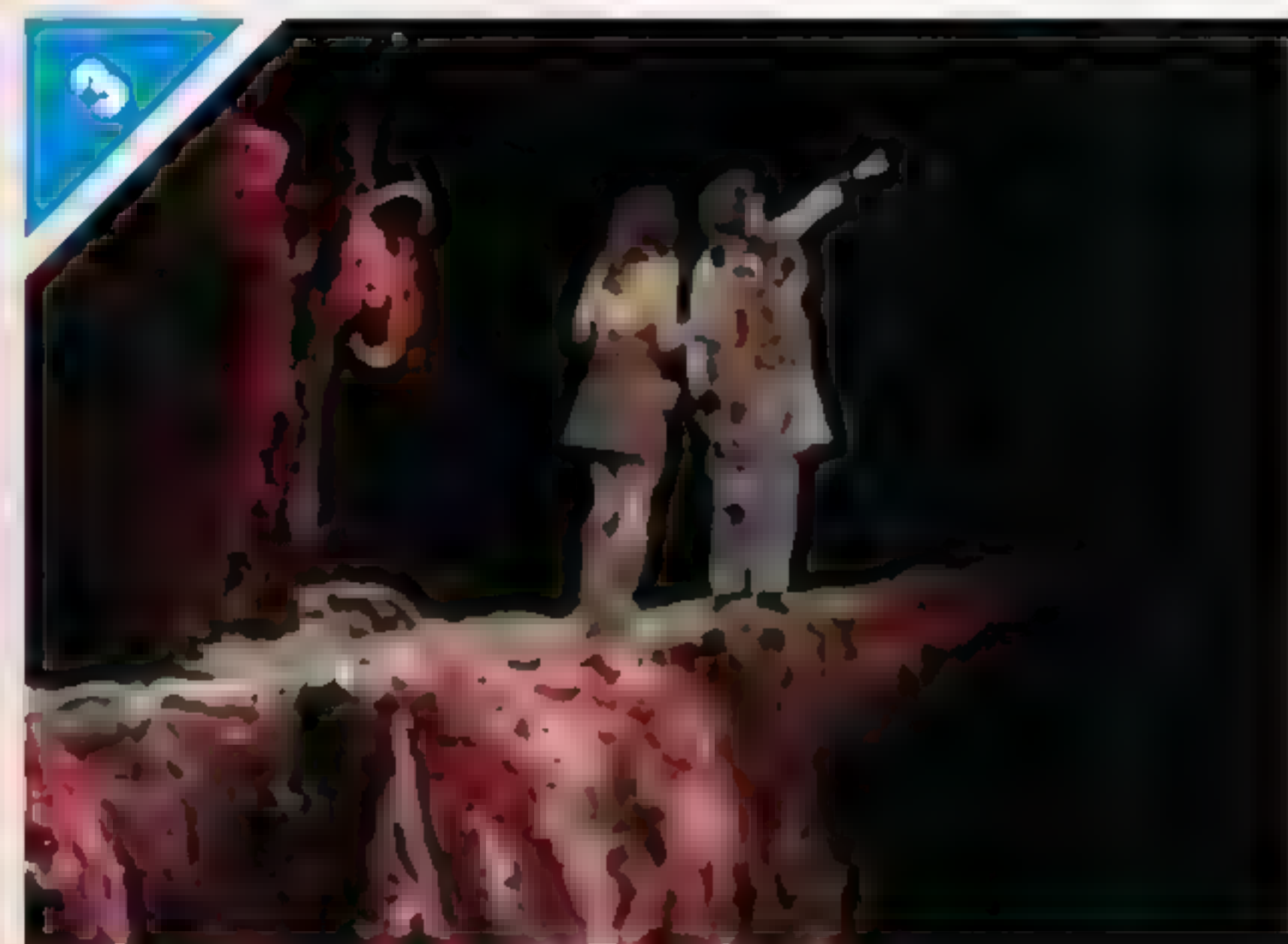
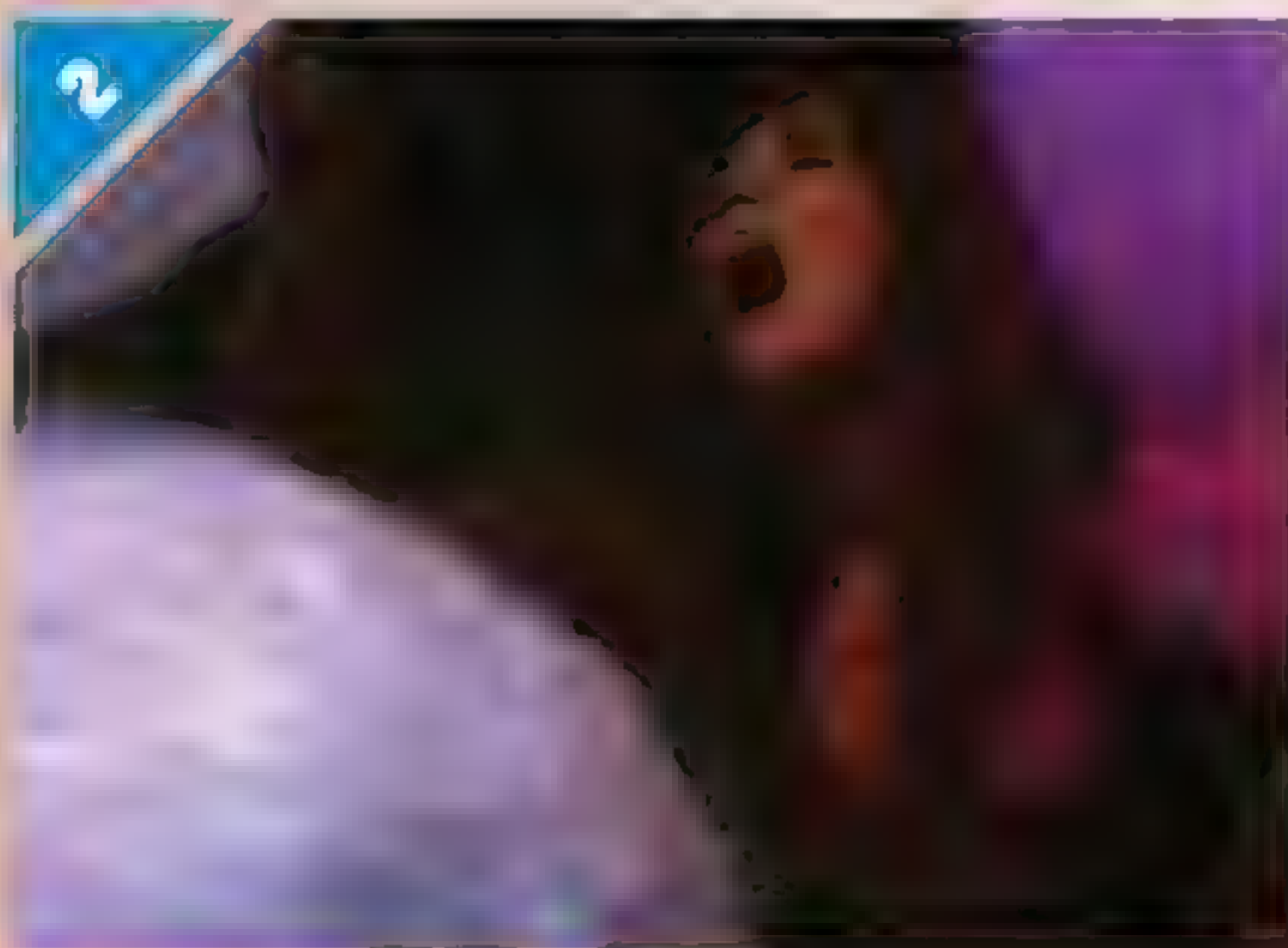
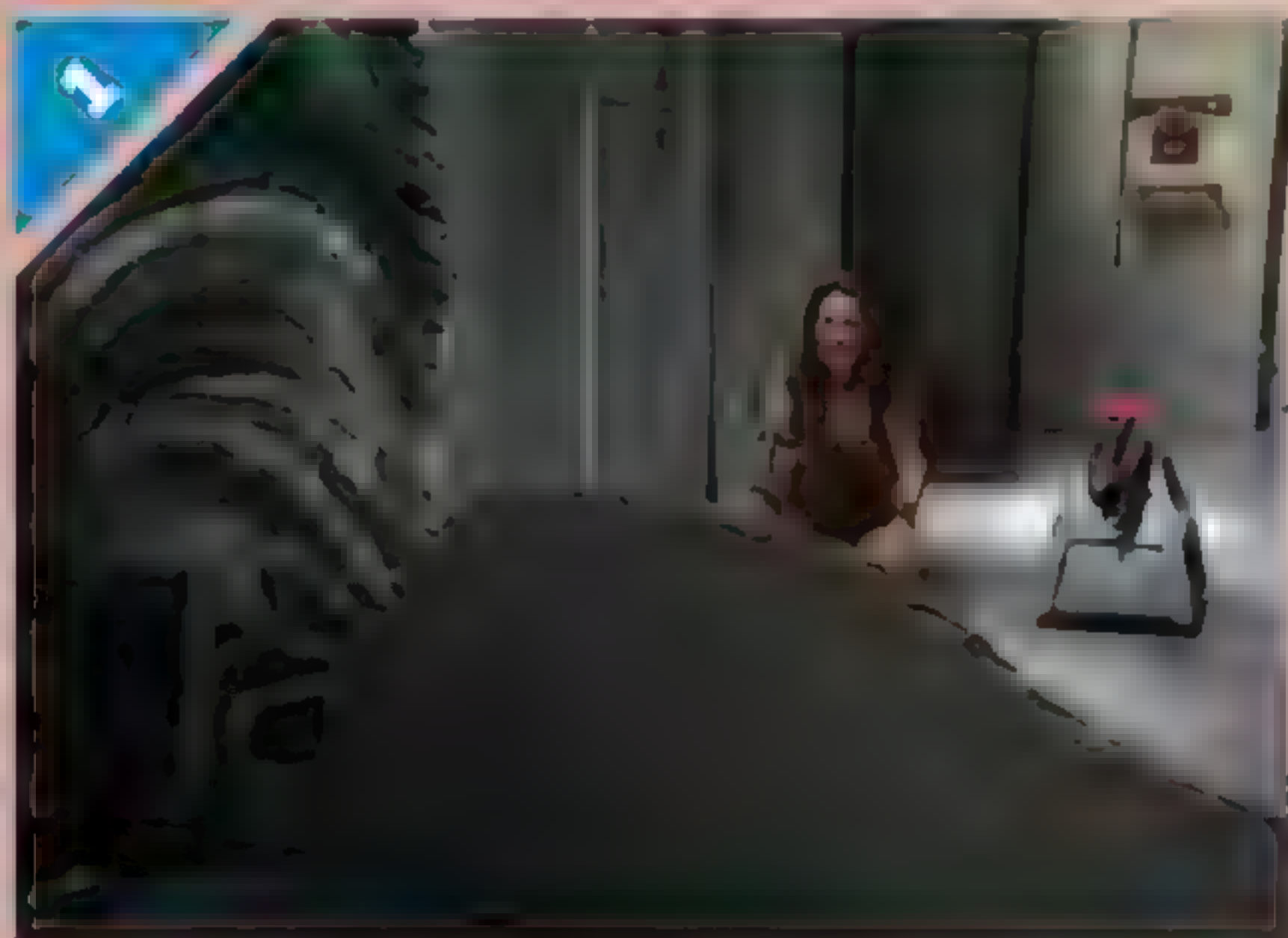
The cloned Doctor and Leela enter the land of dreams and fantasy. [4]

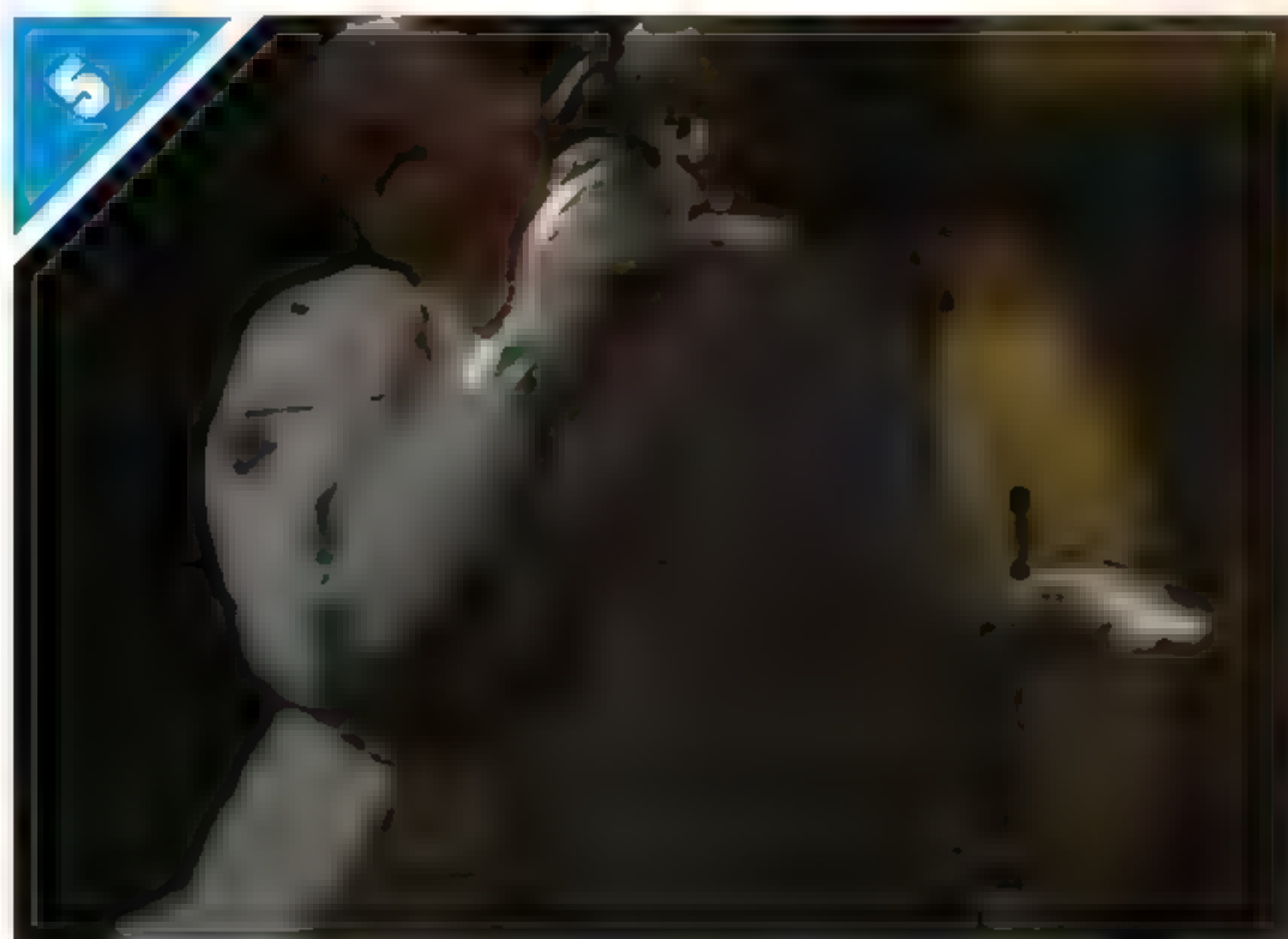
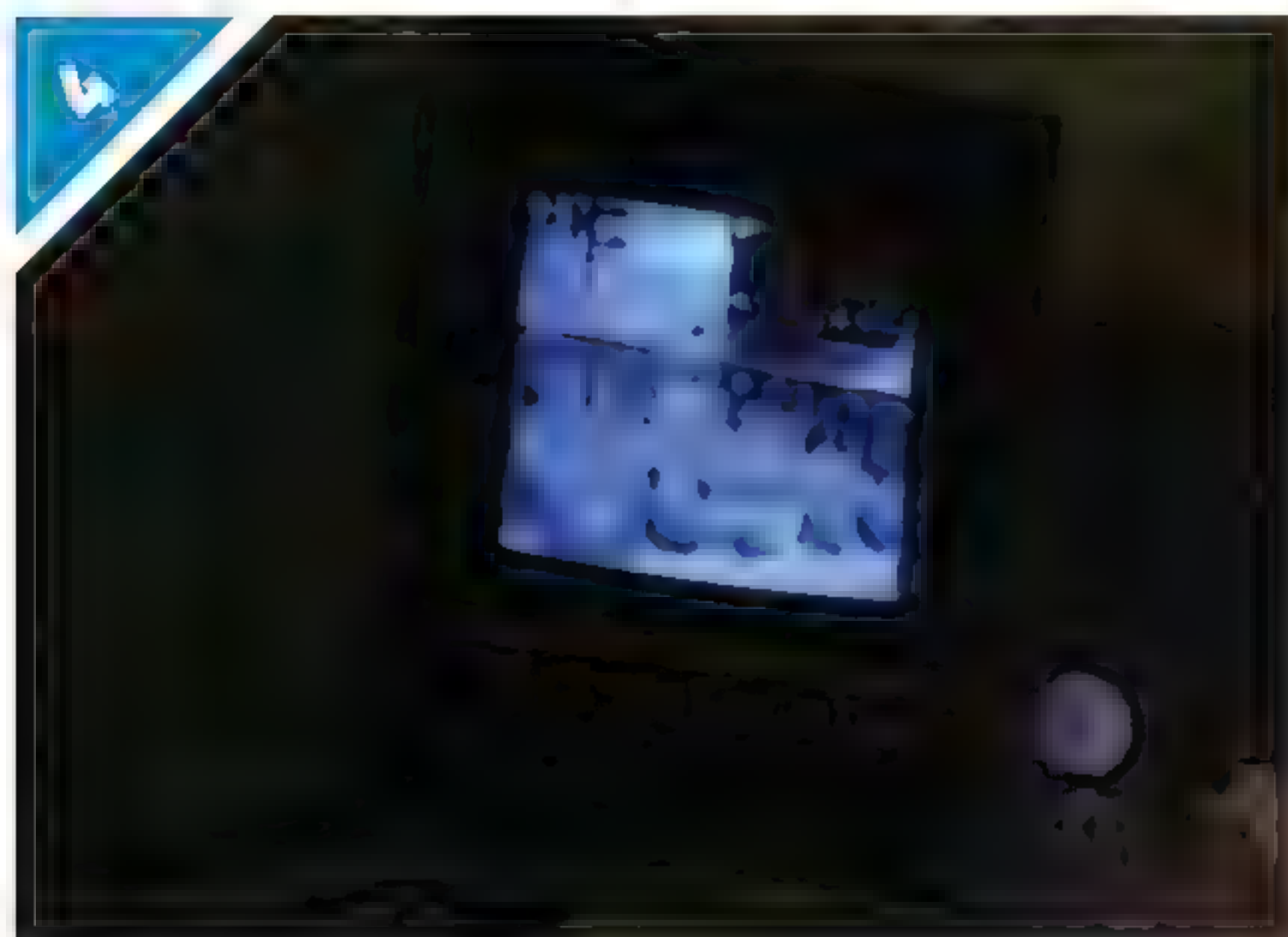
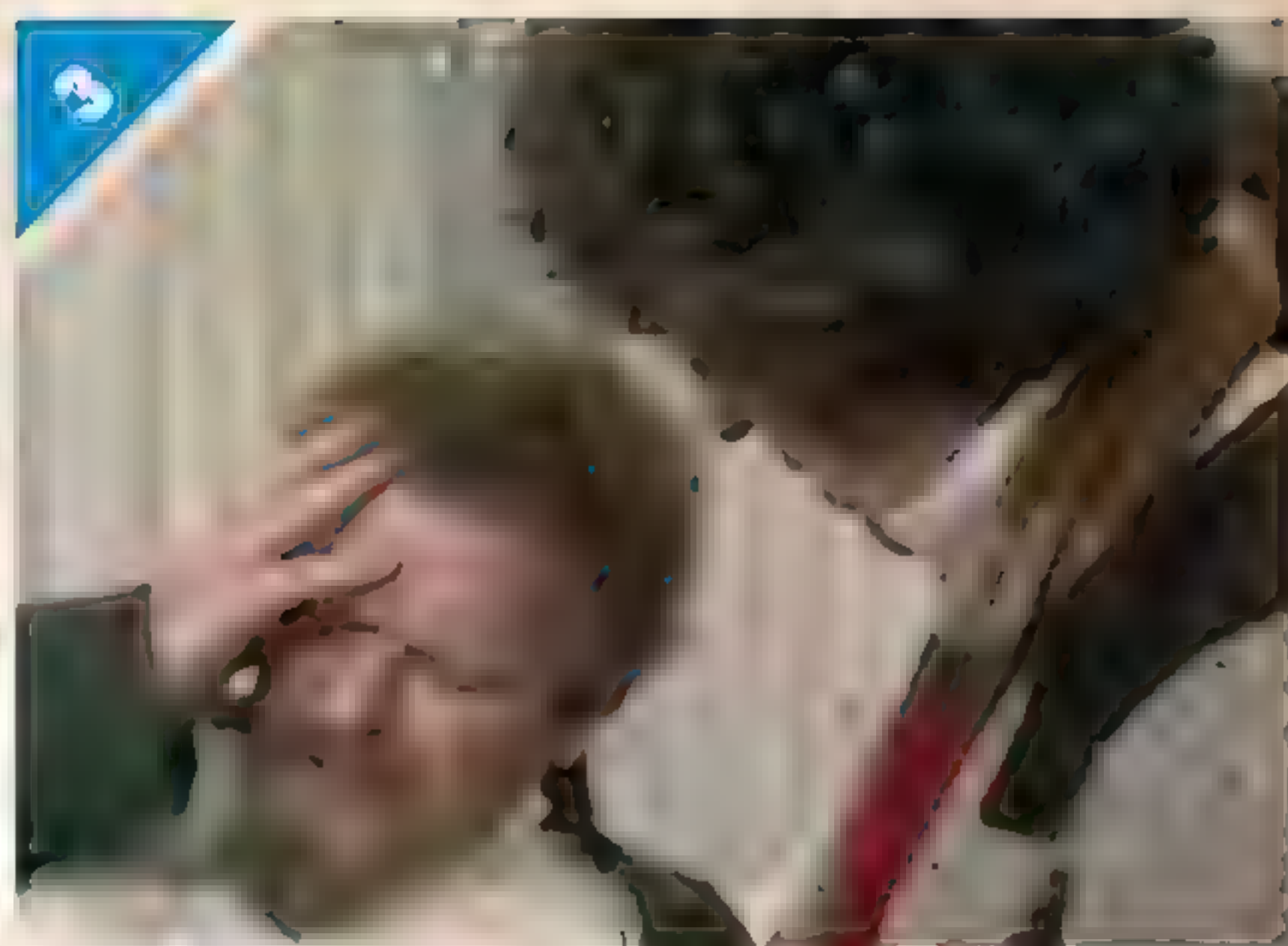
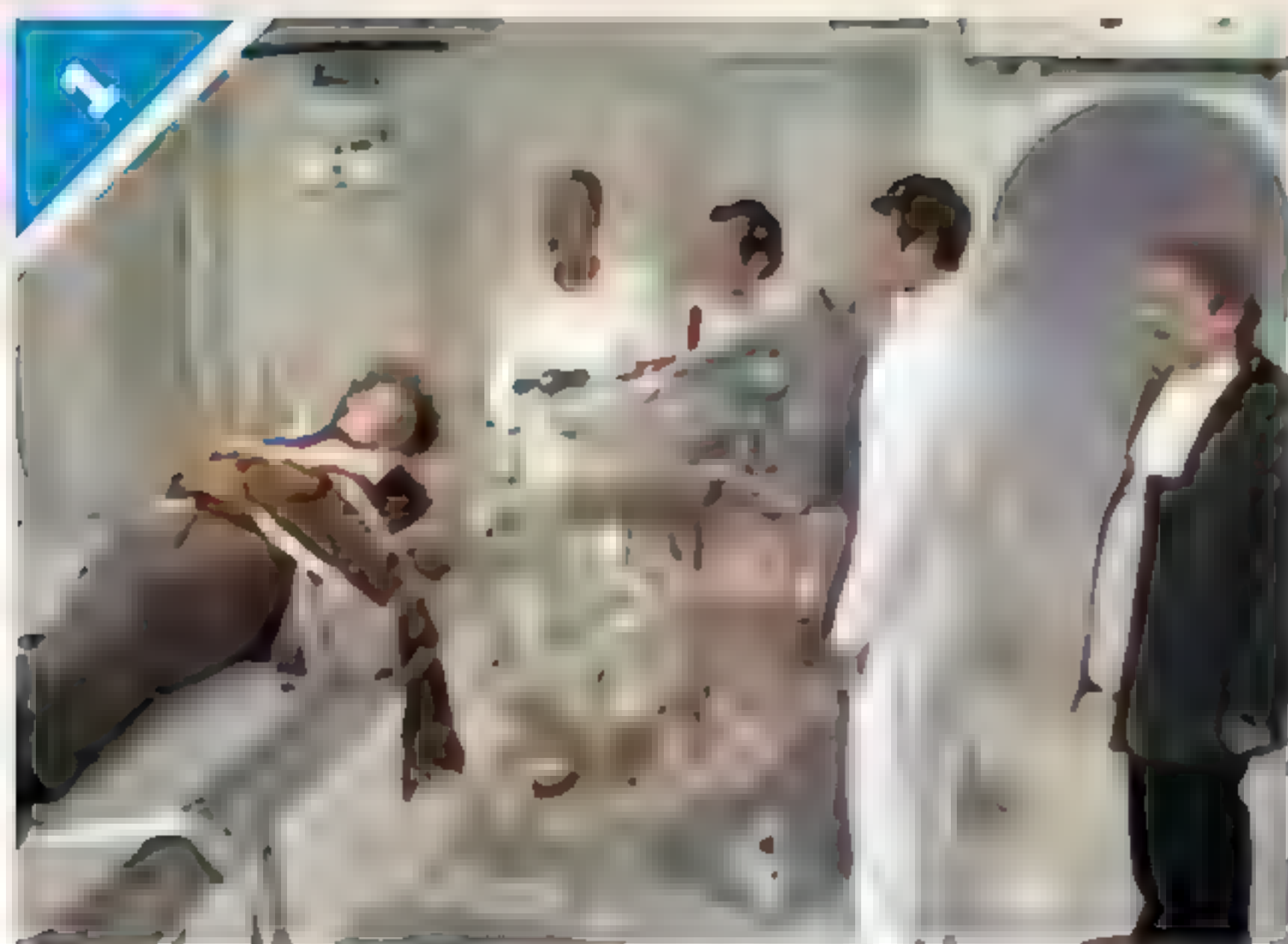
Marius injects Lowe's miniaturised clone into the Doctor's brain. The clone follows the same route as the cloned Doctor and Leela.

The clones come face-to-face with the Nucleus of the Swarm. It explains that for millennia the Swarm has hung dormant in space. They have as much right to conquer as the human species. But now they intend to dominate both the microcosm and the macrocosm! And through the Doctor, the Nucleus has time itself in its grasp! [5]

The cloned Leela makes short work of the cloned Lowe. The cloned Doctor orders the Nucleus to "get out of my brain" before he disintegrates.

Marius collects what he thinks are the clones from the Doctor's tear duct. But instead, he has rescued the Nucleus – and grown it to the size of a man! [6]





PART FOUR

The Doctor's signs of infection fade as Marius helps the Nucleus out of the cloning booth. [1]

Meanwhile, Leela disguises herself as a victim of the Swarm. She gets close enough to the Doctor to rescue him, and they escape into the TARDIS with K9. The Nucleus orders Marius to remain behind while it travels to Titan in a shuttle with Lowe.

The Doctor instructs K9 to knock out Marius, then the Doctor and Leela take him to the isolation ward. The Doctor examines a sample of Leela's blood and discovers she is immune to the Swarm. [2] Now all he has to do is duplicate her immunity and inject it into Marius and he will be cured.

Marius is successfully cured. [3] With K9's help, the Doctor isolates a strain of antibodies with lethal capacity and Marius cultivates it. Then, having regained the

relative dimensional stabiliser, the Doctor, and Leela return to the TARDIS with K9.

The shuttle reaches Titan and the Nucleus is placed in a breeding tank. It starts spawning. [4]

The TARDIS lands in the base. K9 serves as a decoy to distract the breeding tank guard and keeps Lowe and Safran occupied while the Doctor attempts to use the antibodies. But Lowe shoots the antibodies from the Doctor's hand. K9 blasts Lowe and the Doctor shoves him into the breeding tank. [5]

The Doctor is forced to improvise a new plan, opening oxygen cylinders and rigging the door of the tank with explosive. Then he runs into the TARDIS, nearly forgetting to take Leela and K9 with him!

The Swarm attempts to leave the tank and the base explodes. The Doctor and Leela return to the Bi-Al Foundation, where Marius asks them to do him a favour – can they take K9 with them? [6] K9 trundles eagerly into the TARDIS, ready for adventures!

Pre-production

As work on the 1977/8 series geared up, *Doctor Who* was to be landed with both a new producer and a significant new directive. Following numerous complaints and criticisms regarding the level of horror in the series since 1974, culminating in a furore over a drowning scene in *The Deadly Assassin* [1976 – see Volume 26], Bill Slater, the BBC's head of drama serials, had indicated that a more family-oriented approach was required. With this in mind, 31-year-old Graham Williams found himself actively trailing Philip Hinchcliffe as the series'

producer from February 1977. Previously a script editor on BBC series such as *The View from Daniel Pike*, *Sutherland's Law*, *The Double Dealers*, *Barlow* and *Z Cars*, Williams' appointment had come in late October 1976, just as *The Deadly Assassin* controversy had erupted and when he had been attempting to set up a BBC film co-production entitled *The Zodiac Factor*. As it transpired, Hinchcliffe was to move on to produce *Target*, a tough crime series which Williams had recently helped devise.

In addition to his instruction to reduce the violent content, Williams was to encounter a number of other problems

Below:
Professor
Marius in the
firing line.

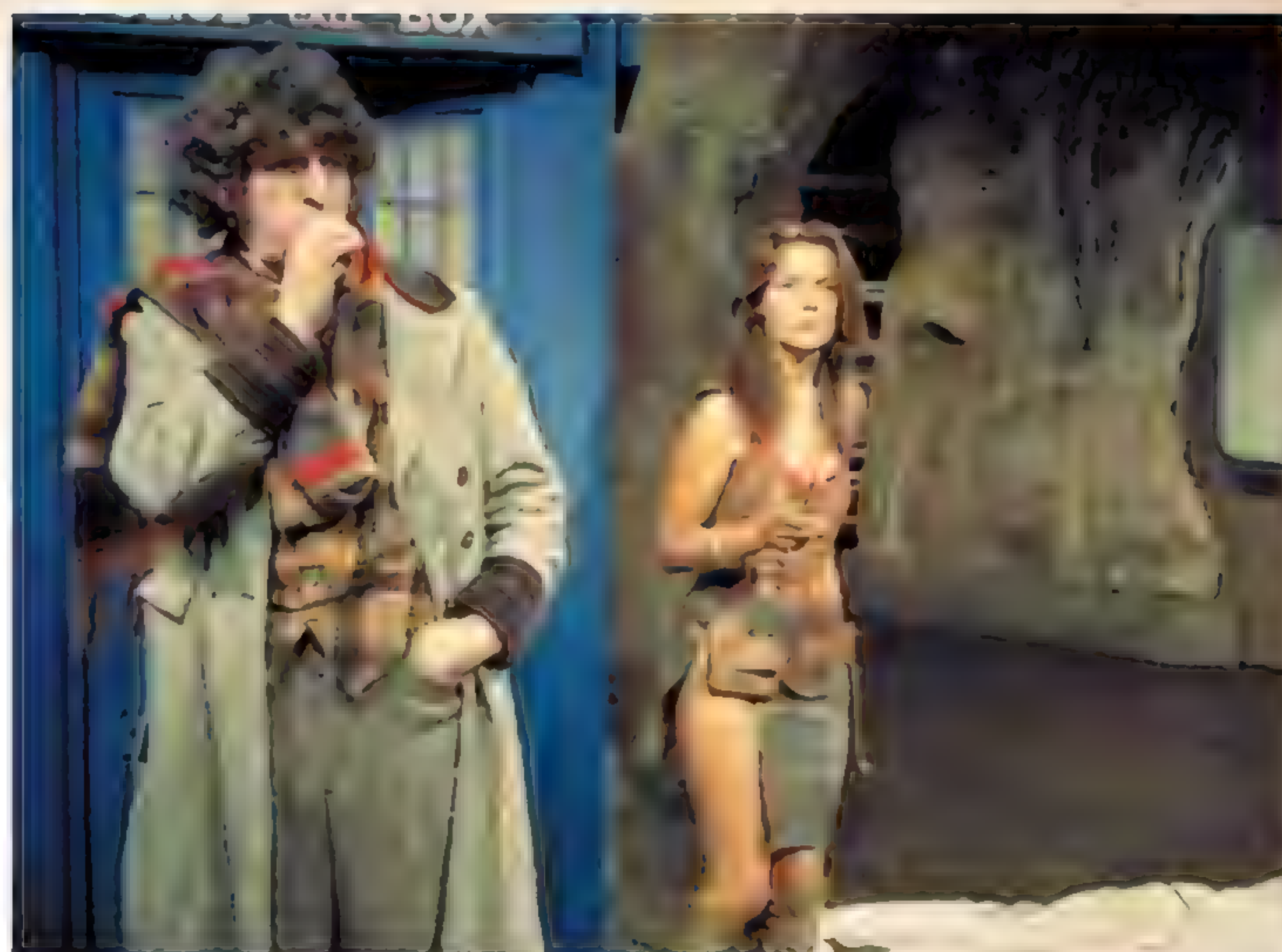


upon joining the series. The continued involvement of Louise Jameson, the actress playing companion Leela, had not been confirmed beyond her initial three stories. Williams had the job of breaking the news that Leela would remain to the show's star, Tom Baker, who had an intense dislike of the Leela character. Jameson herself was undecided about her future, but was persuaded by Williams to stay on while in Northampton recording location material for *The Talons of Weng-Chiang* [1977 – see Volume 26] in January 1977. One condition of Jameson's remaining was that a forthcoming storyline would allow the colour of Leela's eyes to change from brown to blue – meaning that the actress would no longer have to wear contact lenses, which she found painful.

A running theme

Keen to establish a running theme for the series, and in accordance with Slater's desire that the series did not revive the UNIT format, Williams had drafted a three-page document on Tuesday 30 November 1976 which had outlined the Doctor's search for an artefact known as the Key to Time over six serials. However, script editor Robert Holmes had already begun developing storylines for the new series; these did not fit Williams' format, forcing the postponement of the idea. After three years on the show, Holmes was keen to leave, and was unhappy at the prospect of toning down the series' style. However, Williams persuaded him to stay on for a further six months, until he had settled in as producer.

The first serial planned to go into production that year hit problems. Holmes had asked Terrance Dicks to provide a storyline at short notice; on Tuesday 11 January 1977, the writer had been



commissioned to pen a four-part vampire narrative titled *The Witch Lords* (later *The Vampire Mutation*). Unfortunately, before Dicks could complete the second script, the serial was vetoed by newly appointed head of drama serials Graeme McDonald on the grounds that the BBC was planning a serious adaptation of Bram Stoker's *Dracula* for later in the year, with which a vampire-themed *Doctor Who* might clash.

With Dicks despatched to write a replacement serial, *Rocks of Doom* (latterly *Horror of Fang Rock* [1977 – see page 12]), Williams and Holmes brought the series' second planned serial forward, which would now be recorded first. This was a storyline which Holmes had commissioned in January from Bob Baker and Dave Martin, two experienced *Doctor Who* writers who at the time were also working on scripts for *Target*. The deadline for the serial was now very tight, with filming scheduled for March and recording for April.

Baker and Martin's tale was a futuristic affair inspired by a newspaper article concerning virus mutations, and also a piece in *Scientific American* about noetics and diseases which attacked the

Above:
The Doctor
and Leela
arrive on Titan.

Connections: Old fashions

► The hat stand in the new TARDIS control room has hanging on it the Doctor's burgundy jacket which he first wore in *Robot* [1974/5 - see Volume 22]; his cape and deerstalker which he wore in *The Talons of Weng-Chiang* [1977 - see Volume 26]; and his long brown overcoat which he first wore in *Pyramids of Mars* [1975 - see Volume 24].



imagination. The concept of battling a mutation which could adapt quickly was then linked to ideas contained within the 1966 20th Century Fox movie *Fantastic Voyage*, in which a group of scientists in a submarine are miniaturised and injected into a man's body to effect vital brain surgery, eventually emerging through the tear duct (as discussed by the Doctor and Professor Marius in Baker and Martin's script); the homage extended to an attack on one of the villains by antibodies in the Doctor's

bloodstream, which was akin to the demise of a saboteur in the movie.

Space virus

The storyline, entitled *The Invisible Invader*, submitted in early January 1977, offered a scene breakdown for the first two episodes of the 'Space Virus Story' and then a summary of the two concluding instalments. The story was set in the solar system around the year 5000, during mankind's colonisation of space. The basic outline was very close indeed to the finished programme. In Episode One, Meeker, Safran and Silvey were 'mine engineers' and when the Doctor was attacked by the virus in the TARDIS, it was noted: 'SPECIAL EFFECT: the virus POV, like the microphotography techniques used to film cells, as the virus goes through the eye along the optic nerve into the grey matter.' For the three miners who had been taken over, 'We see the difference clearly now: only the eyes (outposts of the brain) and surrounding tissue affected. Shiny metallic growth across eyes...' There

was some hint that the mine on Titan is dangerous to the virus, and Meeker said that when they leave, they would set the methane atmosphere alight to destroy this threat. The cliffhanger was to have Leela trapped in a battle with Meeker and the others (unaware that the unnamed supervisor has also been infected) while the Doctor seemed to fall fully under the influence of the virus which he had been fighting (this process being referred to as a Jekyll and Hyde effect). At the start of Episode Two, Leela killed Safran and Silvey, but the Doctor staggered in and allowed Meeker to escape. The supervisor (who wore gold goggles to disguise the infection) suggested getting the Doctor to the Bi-Al Foundation on Asteroid K 4067. Professor Marius was the 'head man of Foundation... Hard autocratic exterior, like all surgeons: cruel to be kind. Foundation very much his baby.' Marius' idiosyncrasy was 'a portable computer, like a tin dog on wheels, called Phenomenological Indication Data Observation Unit: 'FIDO'. Fido follows Marius about, and stores all he wants to know. A rectangular wheeled box with a screen for a head. Antenna for tail.' After the shuttle crash, Marius

Right:

The clone Leela ventures into the Doctor's brain.





'realises that all the wounded have the virus. Agonising decision – all the wounded are jettisoned back into space (UNSEEN) in a cryogenic container. For examination later. The Prof realises the Foundation is under attack by the intelligent Virus.' It was also noted that 'The reason why the Prof has not been affected: as with [Dr Albert] Schweitzer and leprosy, the Prof has spent his life fighting disease, has built up great resistance... Or so he tells Leela.' Leela and the cloned Doctor fought their way to the TARDIS to get the relative dimensional stabiliser, while the supervisor took over central control and threatened to kill other patients unless the professor gave in. Fido helped the cloned Doctor and Leela get back to the isolation ward theatre. In the closing scene, the miniaturised Doctor clone and Leela on CSO (Colour Separation Overlay) were 'fighting their way through the lymphatic streams, the synaptic lightning storms, into the Doctor's brain...' For Part Three, Baker and Martin indicated that half the action took place inside the Doctor's Brain and the rest in the operating theatre. 'Ideally we would like all this Mind section to be on film,'

noted the writers, suggesting 'the old and new colleges of Cambridge for example – interiors only. Or a garden and follies such as the grounds of Stowe School.' The virus in the Doctor's mind was to be like 'an octopus in a crevice'. Leela used a laser-blaster on the virus which disappeared seconds before she and the cloned Doctor had to get out. In the operating theatre, when Leela blasted the virus, the supervisor watching the professor's every move suffered traumatic shock and was overpowered, allowing Marius to extract the Doctor clone and Leela and restore them – but instead sees 'a man-sized virus... armoured, exoskeletal, multipodal, like some vile enormous tick...' In Part Four, the Doctor on the operating table recovered, while the viral monster's influence caused the other infected personnel to mutate into creatures like itself. The miniaturised Doctor and Leela emerged – the Doctor's clone being reabsorbed into his original self. The transformed Meeker ('the monsters have hideously recognisable human faces') had prepared an incubator in the caverns of Titan for the next stage of evolution for the virus so that it could emerge like millions of locusts. The Doctor's solution was to increase the temperature to a point where Titan ignited and blew up in its methane envelope before the virus could swarm.

During the second half of January 1977, *Invisible Invader* temporarily swapped places in the production

Left:

The last supper on Titan.

Connections: Phoning it in



▶ Tom Baker cheekily deviated from the script when reading off the coordinates of the mayday message, giving "Quadrant six two, WHI1212, 9990EX41". 'WHI [short for Whitehall] 1212' was the telephone number for Scotland Yard, with '999' being the number for the emergency services. 'Ex 41' was the beginning of the telephone extension number for the *Doctor Who* production office (the full number being '4111'). Continuing the same theme, the Doctor tells Leela that the coordinates for the Bi-Al Foundation are '7438000', which was the number for the main switchboard of the BBC's Television Centre.

schedule with *The Vampire Mutation*. However, at the start of February 1977 it was moved back to being the first in production order for the 1977/8 series. Rehearsals on *Invisible Invader* were originally to have been held from Wednesday 30 March.

Robot dog

Right:
The (not so)
invisible enemy.

The scripts for *Invisible Invader* were commissioned on Friday 14 January 1977, with a delivery deadline of Tuesday 15 February. As it turned out, though, the scripts were actually delivered one week early, on Tuesday 8 February. In the scripts, Titan Base was described as ‘machinery set into solid orange rock’. The trappings of the serial’s main setting, the Centre for Alien Bimorphology (or the Bi-Al Foundation), were to be depicted as: ‘Men and women in surgical greens and reds and whites. No nurses as such. All very equal.’

Baker and Martin developed a sinister catchphrase akin to “Eldrad must live!” in their earlier *The Hand of Fear* [1976 – see Volume 25], this time the words “contact has been made” were to be uttered by each person infected by the Swarm. The script described the infection’s primary manifestation as a ‘reddish metallic rash round the eyes’ and ‘bushier thicker brows’.

The Nucleus of the Swarm itself was to be seen in two forms. Firstly, when seen within the Doctor’s brain in Part Three: ‘We see oxblood antennae waving from the crevice. Close up of another part of the rock, a prawn-like leg or pair of legs waving in another crevice. The Nucleus is embedded in the whole of the split rock, not just one crevice, but many crevices, as if the whole rock was teeming with this single life form... From behind [the Doctor] we see



an antennae with a claw... pincers’. Then, at the end of Part Three, the Nucleus is extracted from the Doctor and is magnified as it enters the ‘macroverse’: ‘The hideous shape of the full size nucleus, unobscured by rock. Man-sized, armoured, exoskeletal, multipodal, like some vile blood-red prawn.’

The scripts for *The Invisible Enemy* also incorporated a robot dog called K9 (again from the version of Finglish spelling conceived by Martin), named by Baker after ‘Pluto’ had been ruled out on the grounds that it might cause trouble with Walt Disney. Martin had always liked dogs, and wanted to see one in *Doctor Who* although the use of pets was awkward and time-consuming. Martin had recently lost two pedigree Springer Spaniels which had been hit by cars, and it was suggested that if he had one which was built like a tank with a gun, then it could fight back! Another idea was that K9 could hover, although the writers realised that they had used this concept before for the Sontaran scout machine in *The Sontaran Experiment* [1974 – see Volume 22]. In *The Invisible Enemy*, Marius’ mobile computer, K9, was devised as a way to inform the audience what was going on while the clone of the Doctor was inside the real Doctor. In the script, the writers indicated: ‘Professor Marius is reading the print out from K9,

his personal computer (komputa) which is like a tin dog on wheels with a screen for a head, printout for a mouth, antenna for a tail. In computer lettering on each flank: 'K9'. Much smaller: 'If found return to Professor Marius X47.' Later on, K9's defence capabilities were shown when 'a short stubby barrel emerges snout-like from below the screen'. On reading the script, Holmes called the writers immediately to say how much he liked the idea of K9.

The opening scenes aboard the shuttle with Safran calling out to Meeker that he was off course when the latter took manual control were inspired by an experience of the writers' aboard a sailing boat; Baker had been left to steer for six hours during the voyage, while the skipper continually called from a bunk at the back: "You're off course!"

The script for Part Two indicated that the difference in behaviour between the Doctor and his clone – referred to as

'Doctor 2' – would be similar to 'that between Dr Jekyll and Mr Hyde'. Part Three's script contained dialogue about the Leela clone remembering London (a reference to *The Talons of Weng-Chiang* [1977 – see Volume 26]). The agents of the Doctor's immune system were introduced in the same episode: 'A large bag shaped object slides into shot and pursues them silently. It is a phagocyte or white corpuscle, which destroys foreign bodies by surrounding, enveloping and digesting them.'

On Tuesday 1 February, live action pre-filming for *Invisible Invader* was scheduled to take place from Tuesday 22 to Tuesday 29 March on Stage 2 at Ealing Film Studios. This was to have covered all of the scenes inside the Doctor's body. However, to cut production costs, it was

Connections: Bad Doctor

▶ When the Doctor tells Leela he is attempting to resist a malevolent force in his mind, she asks if it is "the Evil One". This is a reference to Xoanon, the insane artificial intelligence that looked and sounded like the Doctor, in *The Face of Evil* [1977 – see Volume 26].



Below:
Exploring
the mind.



decided that these sequences would all be recorded on videotape, along with the rest of the serial. On Wednesday 16 February, Williams wrote to Tom Baker and Louise Jameson to say that the filming had been cancelled, but instead there would now be an extra studio day on Sunday 10 April.

Having originally submitted their storyline under the title *The Invader Within*, several alternative titles were considered, including *The Invader Within*, *The Invisible Invader* and *The Enemy Within*, before the final title of *The Invisible Enemy* was arrived at.

Sketches of K9

Williams found that some of the more established BBC directors were reluctant to work on *Doctor Who*; others who had worked on the show before were now busy, such as Michael E Briant who was invited to return to the show in 1977 but who was committed to a BBC1 adaptation of *Treasure Island*. For his first serial as producer, Williams drafted in Derrick Goodwin from *Z Cars* (having worked with him since 1975) on what would be his first work on *Doctor Who*. Born in Hendon in 1935, Goodwin had been a stage director – and actor – since the early 1960s, working at Leicester, Dundee, Glasgow, Ipswich, Newcastle and Birmingham. Moving into television, he directed instalments of BBC2's *Thirty-Minute Theatre* in 1969 and then moved to Yorkshire where he worked on sitcoms like *Never Say Die* and *Albert!*, following which came other sitcoms at London Weekend Television such as *Bowler*, *The Train Now Standing* and *Thick as Thieves*. However, he had also dabbled further in drama with Thames' *Six Days of Justice* and LWT's *New Scotland Yard* and *Within These Walls*.

Goodwin did not like science-fiction and refused Williams' offer on two occasions until the producer promised him some of the best people to work with on the project. Learning that it was one of the inspirations for the serial, Goodwin viewed a print of *Fantastic Voyage*. Like Goodwin, *The Invisible Enemy* would also be the first professional encounters with *Doctor Who* for costume designer Raymond Hughes and make-up artist Maureen Winslade. Designer Barry Newbery, though, was a series veteran whose work extended back to the very first *Doctor Who* story *100,000 BC* [1963 – see Volume 1]. John Nathan-Turner, previously a floor assistant on several serials from *The Space Pirates* [1969 – see Volume 14] on, also formally joined the show as production unit manager, having stood in for Chris D'Oyly John on the final weeks of *The Talons of Weng-Chiang*. Visual effects were originally assigned to Ian Scoones, who'd worked on *The Ambassadors of Death* [1970 – see Volume 15], *The Curse of Peladon* [1972 – see Volume 18], *Pyramids of Mars* [1975 – see Volume 24] and *The Masque of Mandragora* [1976 – see Volume 25]; however, when it became clear that the serial was to be very effects-intensive, department head Bernard Wilkie allocated the model work to

Right:
The Doctor
is in!



Scoones and all studio effects to Scoones' former assistant, Tony Harding.

The first sketches of K9 were produced by Ian Scoones, who imagined an armoured *Hound of the Baskervilles*-type dog large enough to be operated by a small actor. Graham Williams was unhappy with the idea of a pseudo-Doberman Pinscher, which he considered both too fierce and indicative of a man in a costume. Further designs (some named 'Fido') were drawn up by Tony Harding. His first design was very comical, akin to Walt Disney's Pluto. This was refined until a third design was passed. Harding's design incorporated the following elements: a tail that could droop and rise; a retractable shutter revealing a display screen on K9's side; flashing lights showing a computer online display on the side of K9's base; a retractable analysis probe 'eye' (inspired by the tail-light of a Mercedes which Harding noticed when he drove home one night); a retractable 'blaster' for offensive capability; a paper data printout facility; and a motive unit 'in excess of normal human walking pace'.

A wooden and Plasticard mock-up of K9 was made by Harding and his assistant Chris Lawson, with another assistant, Roger Perkins, then taking a mould to make a fibreglass body. With no experience of remote controls, Harding contacted companies in the *Yellow Pages* and found himself

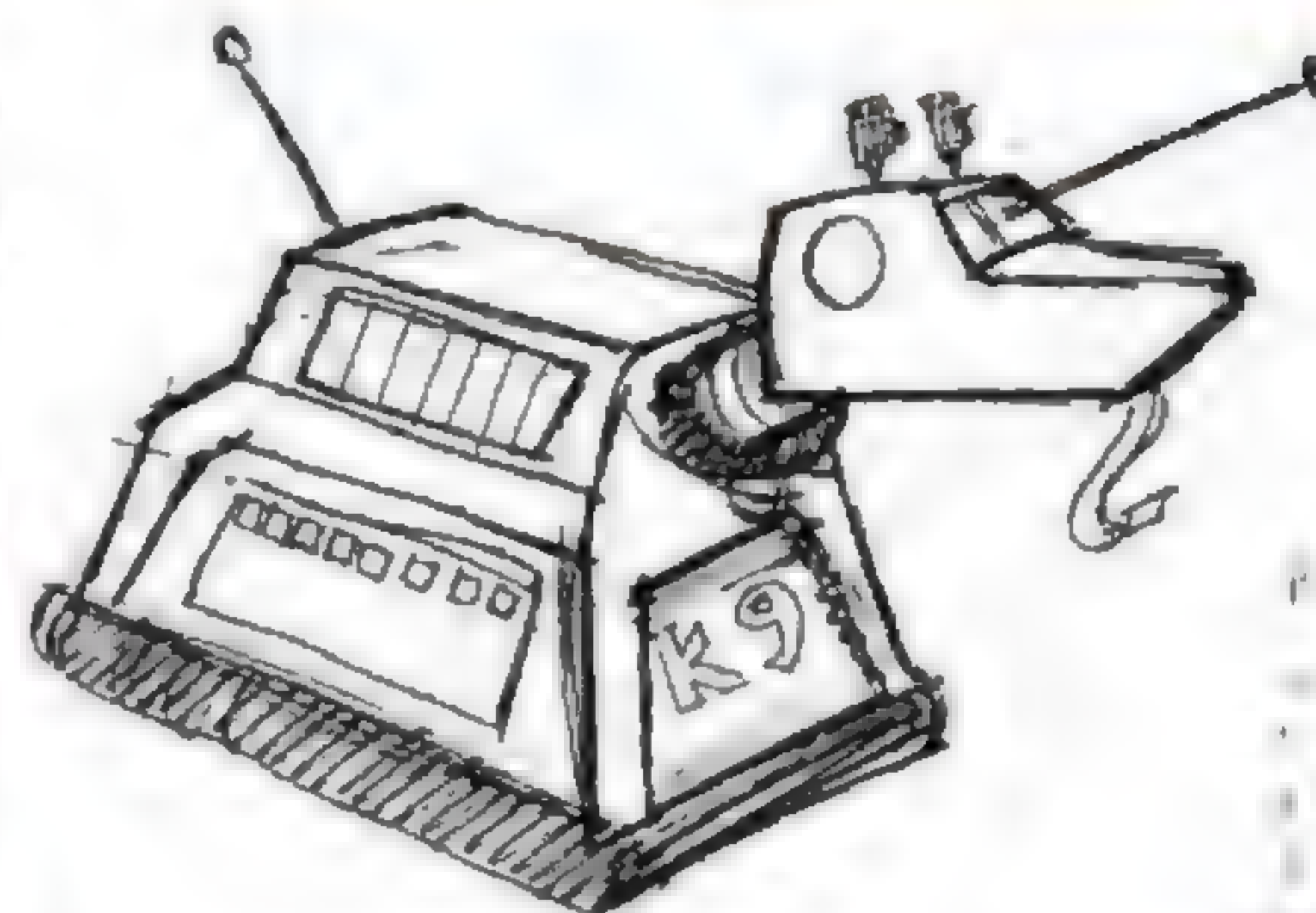
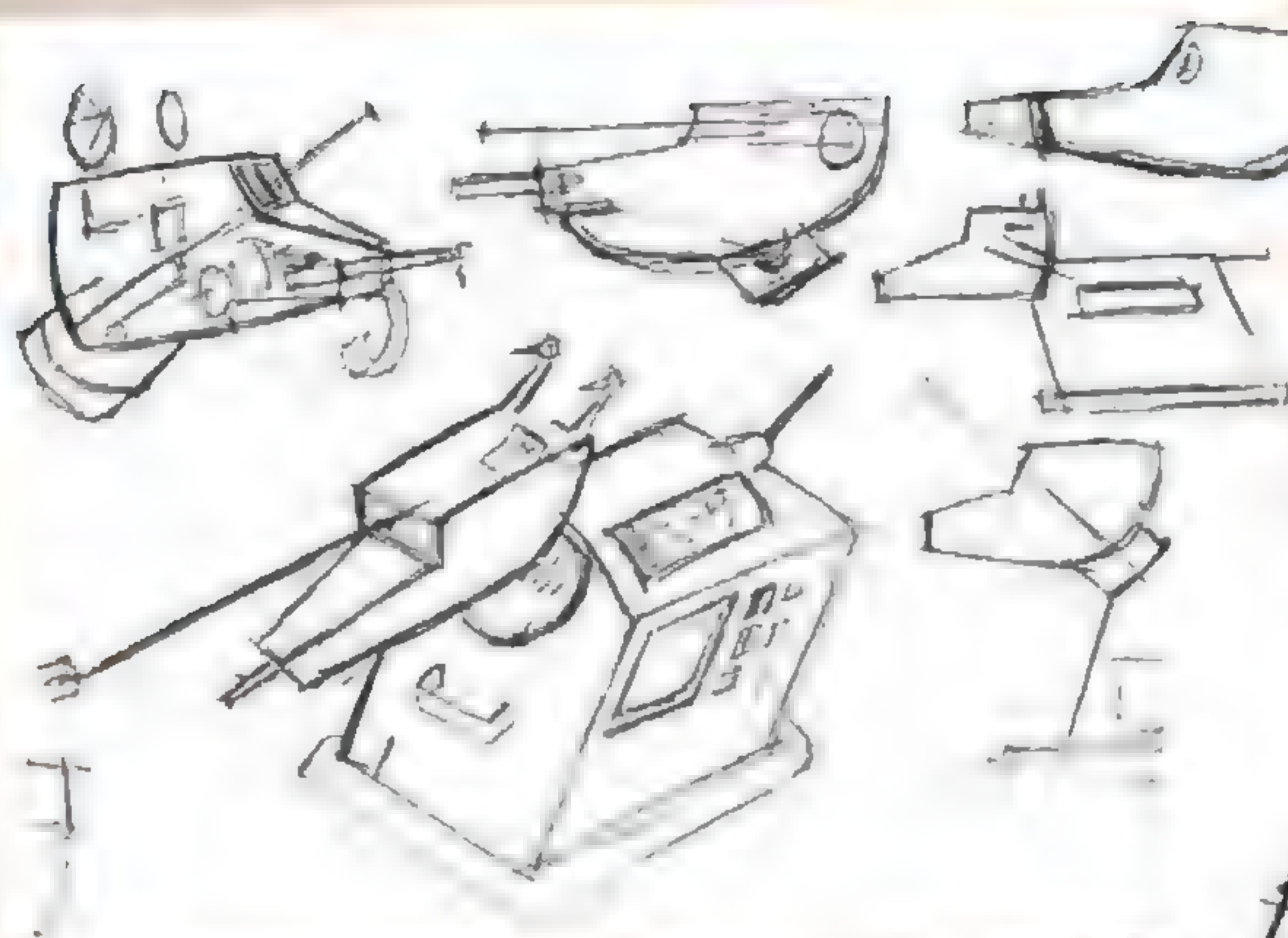
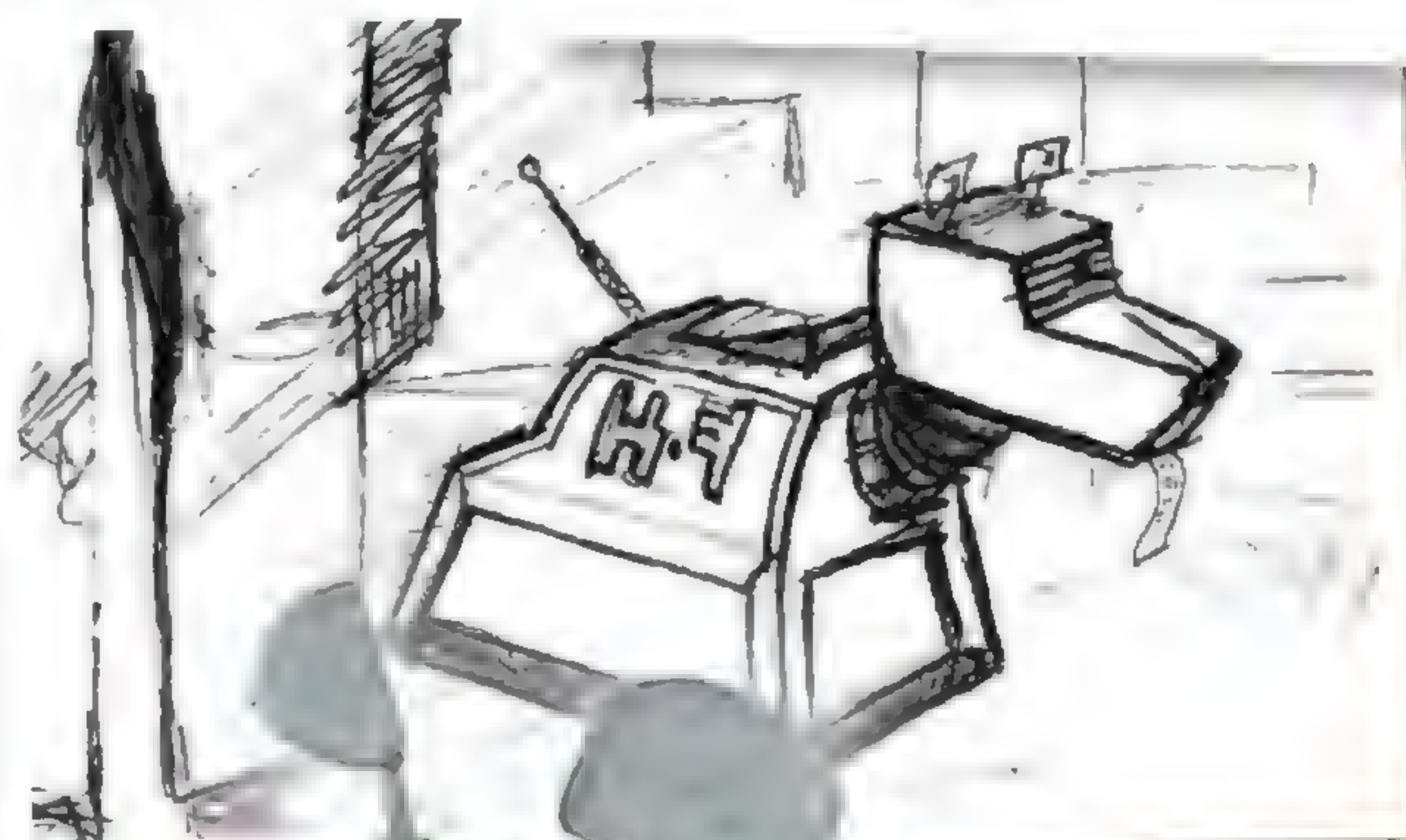


FIG 107
mobile computer
base
blaster
display
analysis probe
print out

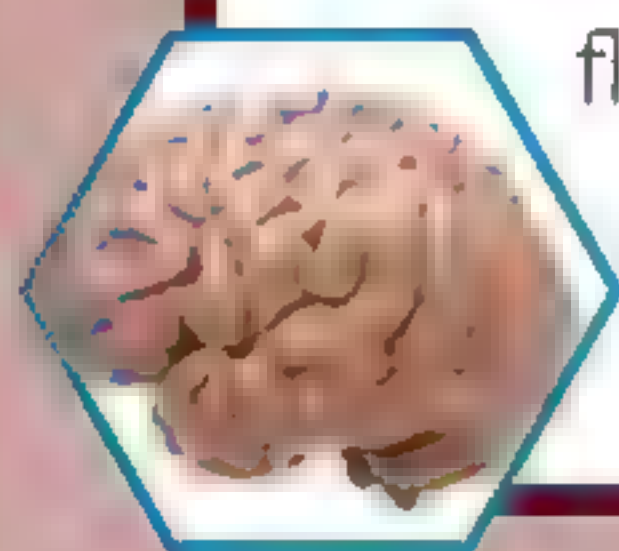


This page:
Tony Harding's
design
sketches for
K9... and the
finished prop.



Connections: Brain scan

► Marius asks a nurse to “get an encephalograph out” on the Doctor. This is a genuine medical procedure which allows the examination of the brain by replacing some of the cerebrospinal fluid with air or gas that acts as a contrast medium.



Right:

Supervisor Lowe prepares to confront his attackers.

talking to Nigel Brackley of the Radio Control Model Centre in Harlington who then assisted with the drive mechanism and its operation. Powered by small wet-cell batteries as used on motorcycles, the prop's special features were operated via two Futaba AM frequency radio control units – one four-channel and one six-channel. These allowed K9 to move back and forth, turn, wag its tail, extend its

antenna probe, wave its ears, project its gun and emit ticker-tape from its ‘mouth’. The head electronics were fitted by Charlie Lumm, but the tickertape mechanism was overlooked and the head had to be enlarged very close to the studio recording. The prop – constructed in three weeks – was propelled by a rear wheel drive on a chain motor, with a windscreen wiper motor steering the rear axle. K9 was painted a dark gold which appeared gun-metal grey on screen.

When casting, Goodwin originally considered James Balfour as the speaking Crewman and the Computer Voice, with stuntman Stuart Fell as the Nucleus operator and voice artiste Peter Hawkins pencilled in as the Virus Voice. Actor Geoffrey Collins was originally cast as Hedges, but his contract was cancelled on Thursday 7 April, with Kenneth Waller contracted in his place on Tuesday 12 April.

John Leeson, who previously worked with Goodwin in Repertory theatre, had met up again with Goodwin when the director had been in charge of OB recording on the *Z Cars* episode *Rage* in early 1977; the chance encounter in a pub led a few weeks later to Leeson being contracted for three episodes



as the voice of K9 on Thursday 17 March. He was later contracted to provide the voice of the Nucleus as well on Friday 25 March.

Brian Grellis was an old friend of Goodwin's from the RAF. He had played the Vogan, Sheprah, in *Revenge of the Cybermen* [1975 – see Volume 23], and was now cast as Safran.

Goodwin had previously worked with Michael Sheard on the Yorkshire sitcom *Albert!*. Cast as Supervisor Lowe, Sheard appeared in *The Ark* [1966 – see Volume 7], *The Mind of Evil* [1971 – see Volume 16] and *Pyramids of Mars*. Cast as Silvey, Jay Neill had worked with Goodwin before; he had also featured as a pikeman in *The Masque of Mandragora*.

Because of the problems experienced by *Doctor Who* in terms of the tone of its scripts in late 1976, when he formally took over from Bill Slater as head of series and serials on Tuesday 1 February 1977, Graeme McDonald paid particular attention to the series, reading and commenting on all scripts prior to production. On Monday 21 February,

McDonald sent his comments to Williams regarding Parts Two and Three of the serial, noting: 'Excellent pair of scripts with Leela well used. Hope Azimov [sic] and Twentieth Century Fox don't sue for plagiarism.' Two days later, McDonald sent a memo to Williams regarding the script of Part Four, asking in particular if K9 was being left behind or not on the Bi-Al asteroid. McDonald also queried why the Doctor did not simply destroy the virus with fire in the first place, and noted that the Doctor's use of the antibodies was unclear. The head of serials and serials also hoped that there would be no sound on the Titan explosion, and asked 'Couldn't K9 have a few "bionic" tricks?' On Wednesday 2 March, Williams replied to McDonald that he was keeping his options open on retaining K9 until he had seen a forthcoming visual effects demonstration of the prop; he did indeed have an alternative ending ready. As well as explaining about the virus' need for a host, the producer also agreed that the Titan explosion would be silent. Rehearsal scripts for the serial were sent out the following day.

New cameras

Allocated studio 6 at Television Centre for both recording sessions of *The Invisible Enemy*, Graham Williams became aware that there were perceived issues with the new cameras that had recently been installed in the studio. As make-up designer Maureen Winslade explained in a memo to Williams on Monday 14 March, 'The new cameras in TC6 still produce problems for make-up. One of the difficulties is the appearance of oversaturation of all colours, but particularly in the red area. Having arrived at the stage when a general flesh tone

was acceptable, we are now once again having to compensate for the cameras by applying more make-up, and in some cases, lighting the faces.' In an attempt to address these concerns, Williams arranged for an experimental recording session to be held on the morning of Tuesday 22 March in Studio TC6. Following the session, Williams wrote to his superiors, saying: 'I was present this morning at an experimental session with the costume designer, make-up supervisor, set designer and technical manager. They were all concerned as to the suitability of design materials used in other studios but possibly not acceptable in TC6. Having received an assurance... that no compatibility problem exists, I advised them to use the materials of their choice, proven by past means, without compromise for the real or supposed vagaries of TC6.'

The sound effects for the serial were created, as usual, by Dick Mills of the BBC Radiophonic Workshop who had been assigned to the untitled serial in February 1977. ■

Below:

The cloned Doctor and Leela are about to be miniaturised.



Production

Following overspends on many of Philip Hinchcliffe's later serials, Graham Williams would be expected to keep within a restricted budget. Despite this, he decided to give a large financial allocation to his first serial in production, which he wanted to be visually impressive; *The Invisible Enemy* was the most expensive *Doctor Who* serial to date. Williams wanted much of this budget devoted to special effects, with cutbacks made on the cast. Consequently, Ian Scoones and his assistant Mat Irvine were able to use the facilities of the former Group Three effects stage at Bray Studios to shoot a week's worth of effects footage, from Monday 28 March to Friday 1 April, which included space panoramas, shuttle material, shots of Titan Base and elements of the Doctor's mind. Scoones' vision of the Swarm hatching was inspired by the alien dome sequences in *Quatermass II*,



which he had once recreated for a television documentary.

Most of the models were made by Scoones and his assistants Steve Bowman and Andy Lazell, with Irvine making two versions of the shuttle miniature (which incorporated opening cargo bay doors inspired by the NASA Space Shuttle, the first of which had been unveiled in September 1976) to help out. A planet roller from Gerry Anderson's *Space: 1999* was used for one of the model shots of the



shuttle. A lava lamp was shot through a distorting mirror to simulate the interior of the Doctor's mind.

Scoones prepared very detailed and involved storyboards for all the effects on the serial, and hired Nick Alder, a highly experienced lighting cameraman, to ensure that the shooting on high quality 35mm stock was as good as possible. The model work required the use of a smoke effect as space vessels were attacked by the Swarm; this was achieved by squirting Dettol into water and placing this over the main image.

Rehearsals on the serial began in room 403 of the BBC's Acton rehearsal rooms on Wednesday 30 March, ending a six-week holiday for stars Tom Baker and Louise Jameson since concluding work on *The Talons of Weng-Chiang*.

The radio-controlled K9 prop was not available for rehearsals as a cost-cutting measure; it had to be hired from the Visual Effects Department and necessitated the contracting of operator Nigel Brackley of the Radio Control Model Centre. Instead, John Leeson threw himself into the part, eventually crawling about on all fours in place of the dog he would voice. Although they were very different people in taste and temperament, Leeson and Baker hit it off and rapidly established a rapport partially because of their passion for the crossword puzzle in *The Times*, much to the relief of Jameson as this improved

the working atmosphere on the show; at this point, it was uncertain whether or not K9 would continue in the series. After rehearsals on Thursday 7 April, Leeson attended an experimental sound session to perfect the voices for K9 and the Nucleus between 7pm and 8.30pm. Having seen the designs for K9, Leeson's initial thought was to make the voice sound high-pitched, clipped and tinny, as if it was coming from a cheap transistor radio; seeing the tartan collar on the design of the dog, the actor at one point suggested using a Scots accent.

Prawns

Recording began on Sunday 10 April with an evening session running between 7.30 and 10pm; the pressure was on, because Williams was not prepared to sanction expensive overruns. The first scenes to be recorded were those in the shuttle; these scenes used CSO to add backdrops seen through the windows of the two-level set, on which Finglish signs, such as 'Chek Presser Valv Beefor Entry', were used along with stock panels which had previously featured in the television series *UFO*. Anthony Rowlands' taped voice was heard as the Titan shuttle Captain computer. Part way through taping, Grellis, Neill and Edmund Pegge had 'infected' make-up added. Two Part Four scenes, featuring the Nucleus aboard the shuttle, were recorded next.

One consequence of the expense devoted to both K9 and the model effects was that the costume budget was very tight. Working from the scripted description – a prawn – costume designer Raymond Hughes purchased a pint of prawns from a fishmonger's, which he kept in a freezer while completing his design sketches (he and his team later ate them). Hughes opted to use fibreglass for the main body,

Left:
The Bi-Al
Foundation and
Titan shuttle.

which enclosed an operator kneeling on a wheeled trolley. A body cast was accordingly taken of actor John Scott Martin at a model studio in Highgate, over which Hughes crafted the Nucleus. The costume's six arms were linked by wires and operated by Martin placing his arms in the top set. Its articulating tail would not be seen properly in the finished programme. A number of fibre-optic filaments, illuminated by bulbs, were placed inside the costume, which made it particularly hot and uncomfortable for Martin. In studio, the

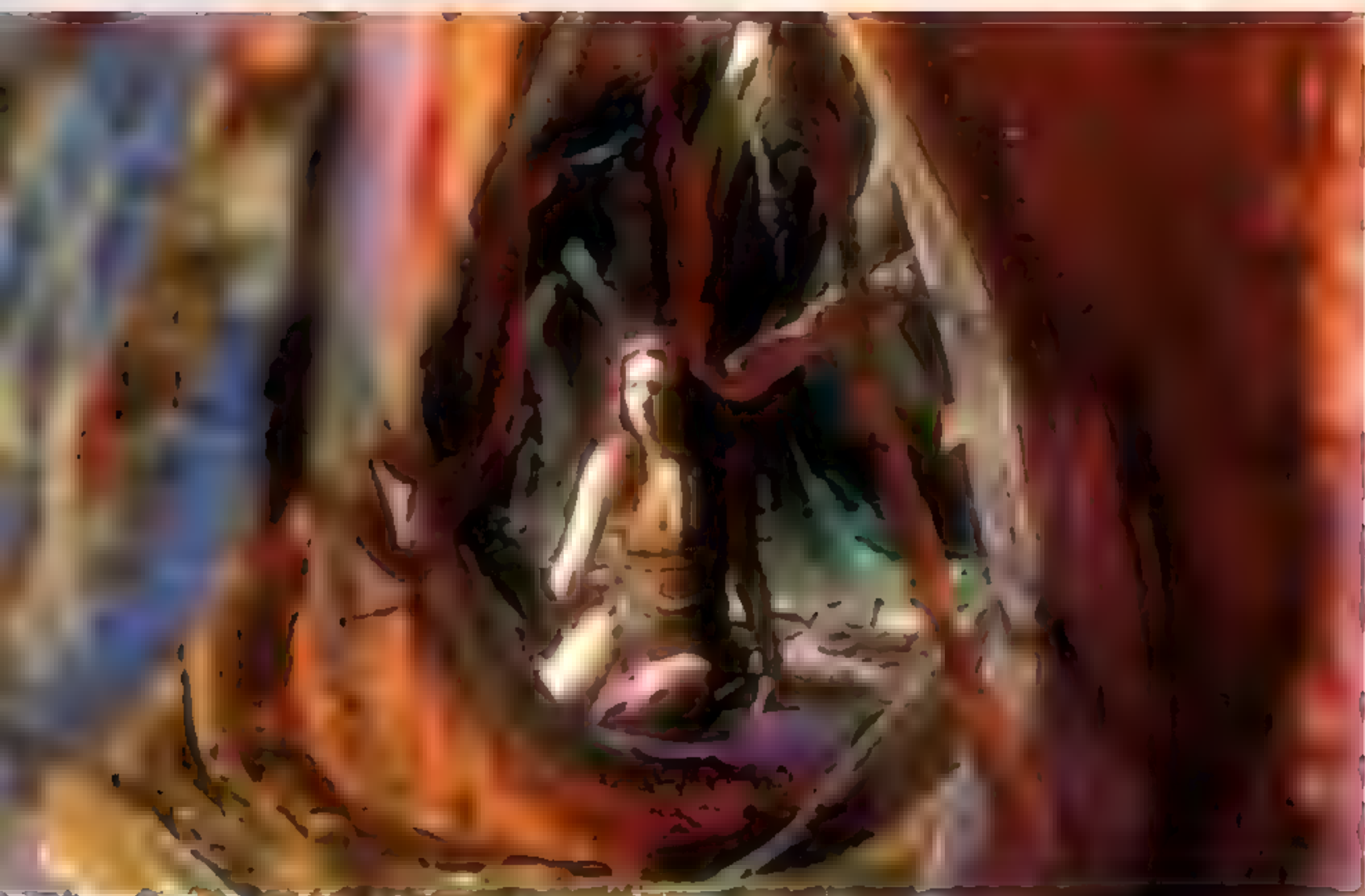
Below:
The prawn-
inspired
Nucleus.



monster – referred to by the crew as “the pregnant prawn” – was difficult to move, and its arm mechanisms rattled noisily. It was also noticed that shards of fibreglass were coming adrift and sticking to the camera lenses. In addition, they caused health problems which necessitated those working with the Nucleus to be issued with masks covering the nose and mouth.

Titan Base

Recording, generally in story sequence, continued with the Part One scenes set on Titan Base, with the three relief crewmen entering the refuel station to hear another taped greeting from Rowlands, this time playing a crewman. The sequence in which Supervisor Lowe is pursued from his office through the rotating ‘Imurjinsee Egsit’ (Emergency Exit) was recorded next; the supervisor’s office incorporated monochrome monitors which could relay either film footage (the hatching, for example) or shots from other sets. The Visual Effects Department also provided the door lock which Meeker and Silvey cut through. For the scene in which the TARDIS materialises in the corridor, the usual roll-back-and-mix effect was employed. The windows of the base were constructed with a cyclorama some way behind them, so that Lowe could be seen on the Titan surface outside. The final recording of the evening was the sequence leading up to Lowe hiding in the ‘Kryojenics Sexshun’; the control panel beside the door to this had featured in the film *Live and Let Die* as well as earlier *Doctor Who* serials such as *The Ark in Space* [1975 – see Volume 22] and *Planet of Evil* [1975 – see Volume 24]. The blaster weapons ‘fired’ a superimposed red diamond – a time-consuming effect which needed to be carefully lined up by electronic effects expert AJ “Mitch” Mitchell.



The second day, Monday 11 April, was afforded an afternoon recording session, from 2.30 to 5.30pm, in addition to the evening's work. Work began with Part One's mess room massacre sequence, and continued into the subsequent scene in the supervisor's office. Sheard then went to make-up to have 'frost' added to his face while the remaining Part One Titan Base scenes were recorded. Animated lightning was superimposed and flashed over the main picture as Safran and Meeker made 'contact' with the Doctor. The infection make-up was added to Baker's hand during a recording break prior to the last scene.

Work continued into Part Two with a pre-recorded mental conversation between Baker and Leeson as the Doctor and the Nucleus respectively. During another recording break, Baker's hand make-up was removed, this time during a locked-off camera shot to make the infection appear to fade away. Sheard was now similarly made-up for his remaining scenes, starting with those at the airlock.

The Part Four Titan scenes, which saw the first use of K9, were recorded next. The K9 material was minimal – fortunately, as it was soon discovered that if the dog's radio control operator was too close to the cameras or their cables, the signal not only distorted the picture but also sent the

prop out of control. Harding and assistant Andy Lazell found that the transmitters interfered with the cameras if their aerials were extended. Consequently they attempted to control K9 at very close range with the aerials down. When Tom Baker pulled K9 along with his scarf he sheared the gears on the prop and bent the axle. Harding spoke to production unit manager John Nathan-Turner about improvements he had in mind for the K9 prop should it become a regular feature of the series.

With the actor seated in the corner of the studio and watching proceedings via a monitor, Leeson's voices were recorded 'live'. At first, Williams sought a small, clipped voice for K9; this Leeson attempted to achieve by making each word sound separate. However, this was deemed to sound menacing after the dialogue had been modulated by sound supervisor Michael McCarthy. Leeson was asked to perform the Nucleus voice in the manner of an 'over-rich, gone-off Christmas pudding'.

The blasts from K9's nose gun proved time-consuming for Mitchell. It was also discovered that it was not possible to show K9 entering the TARDIS properly, and that clever camera angles would have to disguise this fact; the prop also had difficulty negotiating sill irons on sets. Furthermore, Baker found the K9 prop difficult to act with, demanding a low eyeline or him having to kneel which risked aggravating housemaid's knee; he grew to dislike it, often kicking it when it failed to work in camera rehearsals.

Recording overran by 55 minutes, mainly due to the large amount of material that

Left:

Trapped in the Doctor's mind.

Connections: En garde

▶ While verbally sparring with the Nucleus, the Doctor exclaims "Touché!". This is a traditional fencing term in which an opponent acknowledges a hit by his adversary and is commonly used during discussions to acknowledge a strong point of counter-argument by another person.



Connections: Finglish

► All the signage on the spaceships, Titan Base, and the Bi-Al Foundation is written in 'Finglish', a phonetic version of English adapted by Bob Baker and Dave Martin and specified in the script. These included 'Kazyulti' (Casualty); 'Entruns' (Entrance); 'Egsit' (Exit); 'Wimin' (Women); 'Senta' (Centre); 'Ordnans' (Ordinance); and 'Kryojenics Sexshun' (Cryogenics Section).



had to be recorded. The main problem with production had been the break-up in fibreglass material used for the Nucleus costume which meant that the studio had to be cleared and ventilated for safety reasons. The ventilation then made the preparation of smoke effects more time-consuming than anticipated.

Recording on the afternoon and evening of Tuesday 12 April involved only Baker, Jameson, Sheard and Martin, and included all the scenes featuring the clones inside the Doctor's body. The first shot was the CSO-effected Part Two

cliffhanger showing the Doctor and Leela's clones spinning away; the shot was placed over film of a water vortex. This was followed by more CSO scenes featuring the clones in the Doctor's neural pathways, placed over caption graphics; for many of these scenes, the artistes wore radio mics so their voices could be modulated and echoed in studio.

The sets for the interior of the Doctor's brain were constructed from gauzes draped over hoops, with arteries made in Jablite and accompanying foliage hired from Greenery. Four white weather balloons sprayed with 'angel hair' were thrown from out of shot by stagehands to simulate the phagocyte attack on Leela – an attack repelled when the Doctor touches two ganglia together, requiring a superimposed white star effect. More CSO was used for scenes showing the clones at the mind/brain interface; a wind machine was used to give the impression of a bracing breeze during the scene,

which Baker and Jameson decided to play in the manner of Noël Coward's 1930 comedy *Private Lives*. With studio time running out during recording of the concluding brain scenes – in which the clones confront the Nucleus, and Leela attacks Lowe – there was little time to record the end of the confrontation scene as it had been planned, and consequently the broadcast version would be heavily trimmed. The intention was to have the Leela clone cradling the dying Doctor clone in her arms; this would then fade into nothing more than a pile of dusty, skeletal old clothes. The Leela clone would then go into convulsions on the floor and fade away itself, leaving only its knife and a lock of its hair.

Rehearsals recommenced at Acton on Wednesday 13 April. Joining the cast for the second recording block was the serial's main guest star, Frederick Jaeger, playing Professor Marius; this German-born actor had featured in *The Savages* [1966 – see Volume 8] and in *Planet of Evil*. Roy Herrick, playing Parsons, had featured in *The Reign of Terror* [1964 – see Volume 3] and been a voice artist for *The Face of Evil* [1977 – see Volume 26].

Very shortly before recording, a number of Part Two lines between Doctor 2 and

Right:
K9 makes
himself
at home.



Leela, written to explain the clones' nature (including the pun "I am the Doctor too"), were rewritten and given to K9. On Saturday 16 April, over the first weekend of rehearsals, Baker and Jameson travelled to the Longleat *Doctor Who* exhibition as part of the Radio 1 Roadshow.

Refurbished console

The second recording block began with an evening session in TC6 on Sunday 24 April. The TARDIS scenes for Parts One and Four were recorded in sequence first, using a new TARDIS control room set; Williams had felt that the Victorian control room introduced in *The Masque of Mandragora* had not been visually exciting enough and had asked designer Barry Newbery to create a new version, reverting to a 'futuristic' look and retaining the column which rose and fell at the centre of the console. Outside the main doors a set of black drapes were hung, suggesting a void between the interior and exterior doors; the scanner screen was now a CSO panel behind two manually operated, vertically sliding panels onto which images could be placed. The new set (which was meant to be smaller to take up less space in studio) was dressed with a carved wooden chair taken from the BBC's prop store which had been seen in the series' earliest episodes, and also a blackboard on which the right-handed Jameson wrote her character's name using her left hand, to make it appear as though Leela was not used to writing.

The original TARDIS console was taken out of storage and refurbished slightly. Columns were also added to link the roundelled wall sections together.

Upon the Virus' entry into the TARDIS, a flash charge on the console was detonated and a purple halo superimposed



Above:
Marius arms himself.

around Baker; the effect of 'contact' was achieved by defocusing the camera and zooming in and out on Baker. After the Part One scenes, Jameson was made up with a fake 'infection' rash for early Part Four scenes. The CSO screen showed the infected Marius in the Bi-Al Reception area and later model footage of Titan Base exploding.

The next set to be used was the Bi-Al Centre reception area. The nurse's monitor screen used CSO to show a triple profile of the Doctor alongside the data she types in. Once again, Jameson needed infection make-up added for the scene early in Part Four where Leela rescued the Doctor from Lowe and the infected medics. The evening's recording concluded with the scene in which K9 joined the Doctor at the end of the serial. With the production team still undecided over K9's future, this scene would only be included if they elected to continue using the dog in the series; if not, the serial would

Connections: Emerald Isle

► When checking the unconscious Doctor in to the Bi-Al Foundation, Leela correctly gives the Doctor's place of origin as "Gallifrey". The receptionist enquires if Gallifrey is in Ireland, and Leela tells her that she expects it is. This was the reuse of a joke that Bob Baker and Dave Martin had inserted in their preceding *Doctor Who* adventure, *The Hand of Fear* [1976 - see Volume 25].



end with the TARDIS scene in which Leela tells the Doctor that they should now return K9 to Marius. By now, it was fairly certain that K9 would continue; the prop had been too well-built and expensive not to use again, and Williams favoured a non-human regular which could split storylines in different directions as required.

Doctor and Leela clones

The afternoon and evening of Monday 25 April concentrated firstly on all the isolation ward (or isolayshun ward) scenes; publicity shots of the cast and K9 were taken on this day. Problems developed when Newbery asked to have the Perspex probe on the overhead analysis machine cut, since it was blocking out a CSO screen; when this was not undertaken, Newbery did the job himself, causing a minor demarcation dispute. Taping began with Baker in full infection make-up for scenes at the end of Part Two and throughout Part Three. The set incorporated a sliding examination bed, a cloning booth and several CSO screens, including one large version on which an image of Lowe threatening Marius was placed; smaller screens showed a digital clock counting down the clones' 10-minute lifespan, stock film of blood cells under analysis and the Doctor's hospital record. During a recording break, Jaeger was given infection make-up for the closing scenes of Part Three; CSO was used to make the Nucleus appear to grow in size inside the cloning booth at the climax of the episode. The cloning of the Doctor and Leela in Part Two was also recorded at this point, with a split screen roll-back-and-mix used to show both versions of the Doctor.

As recording began on Part Four, Baker's infection make-up was removed during a roll-back-and-mix shot with a locked-off



camera to show the Doctor being cured; a similar shot with Jaeger was recorded shortly afterwards. Recording then jumped back to Part Two, for all the scenes where the Doctor is not infected. A CSO plate was added to K9's screen so that the output of an oscilloscope could be placed on the prop's side as the dog scanned the Doctor. To simulate the shuttle's impact with the Foundation, the camera was shaken and Baker fell off the examination couch onto an out-of-shot mattress. CSO was again used for the miniaturisation of the Doctor and Leela clones. After this, the final Part Four scene in the isolation ward was recorded. The rest of the evening was then spent on the scenes set on Level X4 (also inconsistently referred to as 4X), just outside the ward. These included Lowe's infected party on Level 2X in Part Two; Leela holding off Lowe's men on 4X in Part Two and finally a Part Four corridor shot in which the disguised Leela sets about rescuing the Doctor. Recording overran by 15 minutes due to minor technical difficulties.



Both afternoon and evening recording was scheduled for the final studio day, Tuesday 26. However, the afternoon appears to have been spent picking up on earlier material, meaning that the planned recording did not start until the evening, and ended up severely out of sequence. With studio time running short, the Part Three battle sequences at the X3/X4 corridor intersection had still to be recorded, beginning with K9 firing at a section of wall to create a barrier; this had apparently been attempted in the afternoon, but problems had developed with the K9 prop. For this reason, the shot was hurriedly remounted

without sufficient time for Newbery's scenic crew to hide the pre-cut section of wall. Three more attempts were made; on one occasion, the wall 'collapsed' before K9's beam 'fired'. For the scene in which K9 scanned the recovering Leela, the prop had to be up-ended from the rear so that its probe could extend down far enough. John Leeson was now very much at home with the character of K9, and would deliver asides to the studio floor in the robot's voice, such as "a very good try!" when consoling Jameson after one of several takes of the scene in which Leela met Marius' nurse (intended to be the final scene recorded) went wrong. Some inserts of the Nucleus writhing were then recorded, following which work doubled back for scenes in the eye section for Part Two where the ophthalmologist and medic were 'contacted'; actors Jim McManus and Pat Gorman had now had their make-up removed.

Next, Roderick Smith and Kenneth Waller likewise performed their first corridor scene minus infection, followed by the crash scenes in the wrecked Level X3 corridor for Part Two. Recording ended shortly before 10pm with a shot of K9 moving along the corridor – and running straight into the camera. The crew applauded the prop's performance, and Goodwin indicated that he had got enough on tape. ■

Left:
The Nucleus ventures into the macro world.

PRODUCTION

Tue 22 Mar 77 Television Centre Studio 6: Experimental session

Mon 28 Mar - Fri 1 Apr 77 Bray Studios: Model filming

Sun 10 Apr 77 Television Centre Studio 6: Shuttle; Refuel Station/Titan; Corridor; Supervisor's Office

Mon 11 Apr 77 Television Centre Studio 6: Mess Room; Supervisor's Office; Refuel Station/Titan; Corridor

Tue 12 Apr 77 Television Centre Studio 6: Doctor's Body – Bloodstream/Brain; Doctor Who's Mind

Sun 24 Apr 77 Television Centre Studio 6: TARDIS; Bi-Al Centre Reception

Area; Corridor on Level X4

Mon 25 Apr 77 Television Centre Studio 6: Isolation Ward X4; Corridor on Level X4; Corridor on Level X2

Tue 26 Apr 77 Television Centre Studio 6: Eye Section; Corridor; Corridor on Level X2; Corridor on Level X3; Corridor Junction X3/X4

Post-production

Part One was edited on Friday 29 April, Part Two on Saturday 30 April, Part Four on Monday 2 May and Part Three on Tuesday 17 May. A few cuts were made to the finished episodes.

Part One lost Safran reprimanding Meeker for costing them three minutes on the shuttle journey. "Going to be there six months, aren't we?" asked Meeker, "Three minutes... Sorry, but you know Titan." "What's wrong with it? Easy life," remarked Silvey.

Part Two over-ran notably, even after a scene of the shuttle crash had been removed; in this, Parsons said that he can hear people screaming, but Marius insisted that the rescue operation was over and that the section should be cryogenically cocooned with helium pumps. This scene introduced the medic, played by Pat Gorman, who is sent to get the pumps – which is what he is doing at the end of the episode when taken over by Lowe and

Below:
The Doctor
needs a doctor.



the others. There was also material with the Doctor talking to K9 and explaining to the robot that the more he attempted to think, the quicker he would succumb to attack from the virus – therefore he needed the computer to do his thinking for him and asked for a rundown on cloning techniques.

Incidental music

Part Four ran very short, but nevertheless a few trims were made to it. After the Nucleus was removed from the Doctor, Marius attempted to reaffirm contact with him, but the lightning bounced back into his own eyes; the infected men then decided to take the Doctor back to Titan. A further cut was a small amount of material in which the recovered Marius attempted to recall recent events. Graham Williams also requested the removal of a couple of frames of a knifing at one point.

Incidental music was provided, as usual, by Dudley Simpson; Simpson was also working on *Target*, for which Philip Hinchcliffe had requested his services. Simpson and six musicians recorded the music for Parts One and Two at the Lime Grove Television Music Studios between 2.30pm and 5.30pm on Tuesday 17 May. The music for Parts Three and Four was recorded at the same times and venue on Wednesday 1 June. In total, approximately 33 minutes of music was recorded for the story.

First edits of the episodes were transmitted, apart from Part Three which was a second edit. ■

Publicity

► Promotional material for *The Invisible Invader* listed the story's selling points as 'some of the most ambitious model filming *Doctor Who* has ever achieved' for the 5000 AD setting, and also the introduction of 'one of the most imaginative assistants to the Doctor ever – a robot computer in the shape of a dog called 'K9', who will feature in other stories throughout the season'. By the time the Drama Early Warning Synopsis was issued, the title had become *The Invisible Enemy*, but a transmission date had yet to be set.

► News about K9's arrival on *Doctor Who* was leaked and an article by Stafford Hildred appeared in the *Birmingham Evening Mail* on Friday 10 June 1977;



The Doctor and Leela are joined this week by a new ally, K9, who'll be helping them in the fight against *The Invisible Enemy*. *Dr Who*: 6.5

this indicated that the dog was a closely guarded secret. Similarly, no photographs of the 'electronic dog' had been released when Colin Willis' story *Who's a Good K-Nine Then!* appeared in the *Sunday Mirror* on 4 September.

► The main press activity came during the production of *Underworld* [1978 – see Volume 28] in early October, while *The Invisible Enemy* was on air. Tom Baker and Louise Jameson took part in a publicity session around the BBC's Acton rehearsal rooms with K9 on Thursday 6 October, two days in advance of the dog's début on BBC1. John Leeson then went on to provide K9's voice (without the ring modulator) during an edition of *Blue Peter* on Monday 10 October in which K9 met both presenter John Noakes and very excitable, flesh-and-blood

Above:
Radio Times
reveals K9.

Left:
K9 meets
John Noakes
and Shep on
Blue Peter.



A hug for K9—Dr. Who's computerised dog

Who loves a tin dog?

DR. WHO'S assistant, Leela, met the latest member of the time-travelling team yesterday—a moving, talking, thinking, computerised dog.

The canine superbrain, called simply K9, will be joining the show for the first time this Saturday and is likely to stay for some time.

But the B.B.C. say he is no ordinary dog. He has an IQ in excess of 300 and a marvellous sense of humour.

Popular

Leela, actress Louise Jameson said: "He is very lovable, whatever his IQ, may be. I think people will really warm to him. He is likely, in my view, to become more popular than the Patricks."

K9 is, in fact, a table-height radio-operated contraption made out of three-glass, complete with a tartan collar.

Dr. Who, actor Tom Baker, said: "K9 is a great addition to the series. He may be mechanical, but he's very human too."

"There's always a danger that you can get smugged by a dog, but I don't think he will be any challenge to Dr. Who."

dog, Shep. The *Radio Times* cast list for Part Two was accompanied by a publicity shot of the Doctor, Leela and K9. The serial was promoted on BBC1 by a 21-second trailer of clips at 6.39pm on Saturday 24 September, following *Horror of Fang Rock* Part Four; a similar version was aired at 10.43am on the day of *The Invisible Enemy* Part One's transmission.

▶ A picture of the Nucleus – AKA 'the pregnant prawn' – appeared in the *Daily Mail* on Saturday 1 October.

▶ On Tuesday 4 October, Graham Williams wrote to visual effects designer Ian Scoones to break the bad news that *Radio Times* would only allow one credit for visual effects, and he was allocating this to Scoones' colleague because of his work on K9.

▶ The *Daily Mail* ran the item *Heaven scent... Dr Who's K9 companion* on Friday

7 October, printing one of the publicity shots of Tom Baker and Louise Jameson with the robot taken the previous day and introducing the Doctor's 'new best friend'; the item *Top Posers* also noted that K9 had an IQ of 300 and that John Leeson had set questions for the BBC1 high-brow quiz show *Mastermind*. Meanwhile, *The Guardian* offered a shot of the cast 'peering anxiously round a lamppost' and a similar item of 'Dr Who' and 'Leeza' appeared under the title *K-9 Ps2* in the *Daily Mirror*.

▶ Concurrent with the serial's transmission in October, the food manufacturer Crosse & Blackwell ran a promotion using *Doctor Who* in association with its baked beans; a cut-out cardboard TARDIS activity book was available to customers.

Above: Louise Jameson introduces K9 to the press in the *Daily Express* on Friday 7 October 1977.

Right: Crosse & Blackwell's *Doctor Who* promotion from 1977.

Broadcast

▶ Ratings for *The Invisible Enemy* saw a slight drop on those for *Horror of Fang Rock*. A changed time slot put the show up against a variety of competition on ITV. In London, LWT, Southern and Yorkshire it was placed against quiz shows like *Masterspy*, *Mr & Mrs* and the talent show *New Faces*; ATV and Granada ran fantasy movies like *Escape from the Planet of the Apes* and feature-length episodes of a new American science-fiction series, *Man from Atlantis*.

▶ Stanley Reynolds of *The Times* commented on the serial on Monday 10 October, with specific reference to how the 'sex symbol' of Leela was immune to the virus due to her savage nature; he also noted that the character was not striking a blow for Women's Lib but was fulfilling the same function for the dads as the dancers on *Top of the Pops*. On Thursday 13, *Time Out* found Part One to be a disappointing start – and on Thursday 27 indicated the serial was one of 'the weakest for a long time'.

▶ Tom Baker was interviewed in *The Sun* by Liz Prosser on Monday 17 October and discussed his tours of Blackpool and Preston and various visits to children's hospitals. These were increasingly important for the star who commented: "*Doctor Who* has brought me so much, the least I can do is make this romantic hero useful where it really matters." K9 then made an appearance at a Winalot event on Friday 21 October and appeared on LBC Radio.



Above:
Titan Base.

▶ The *Doctor Who* Exhibitions run by BBC Enterprises were promoted by a caption slide and announcement at the end of Part Two, while the BBC Records single of the theme tune was similarly featured after Part Three. Part Four was given only a 20-minute slot as opposed to the usual 25 and was followed by a trailer for *Image of the Fendahl* [1977 – see page 82].

▶ On Monday 24 October, Shaun Usher of the *Daily Mail* thought the final episode to be 'positively crammed with incident', praising Tom Baker's approach to the role, mentioning the authors' debt to *Fantastic Voyage* and including comments from Williams about K9.

▶ The Thursday 27 October edition of *Radio Times* included a letter from reader Amanda Jones who asked how the clones of the Doctor, Leela and

Right:
The Doctor
is free
of infection.

Lowe had been fabricated, complete with clothes. Williams responded by emphasising the line of dialogue in Part Two which stated that the ‘Kilbracken technique’ was not ‘true’ cloning, but a three-dimensional photograph (the line had apparently been inserted into the script precisely to get around this problem). The production office received a considerable amount of fan mail for K9, which made Tom Baker somewhat jealous.

- ▶ Ian Scoones was amazed to discover that the establishing shots of the undamaged hospital were not used in the broadcast edit of Part Two and presumed that the film had been unusable in some way.
- ▶ *The Invisible Enemy* was one of two serials selected for a repeat on Thursday evenings the following summer. Viewing figures for the reruns, opposite the popular soap opera *Crossroads* and the sitcom *Leave It To Charlie*, were generally low.



- ▶ *The Invisible Enemy* was sold to many broadcasters in other territories, including New Zealand, Mexico, Nicaragua, Honduras, Costa Rica, Australia, and the United States. In Australia the story was passed for screening with a G rating only once the knifing of Meeker by Leela had been removed from Part One.
- ▶ UK Gold transmitted the serial in episodic form from February 1994, with compilation broadcasts from March 1994. BBC Prime screened the story in November/December 1998.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 1 October 1977	6.15pm-6.40pm	BBC1	23'09"	8.6M (40th)	-
Part Two	Saturday 8 October 1977	6.05pm-6.30pm	BBC1	25'13"	7.3M (55th)	-
Part Three	Saturday 15 October 1977	6.10pm-6.35pm	BBC1	23'28"	7.5M (65th)	-
Part Four	Saturday 22 October 1977	6.10pm-6.30pm	BBC1	21'22"	8.3M (50th)	60

REPEAT TRANSMISSION

Part One ¹	Thursday 13 July 1978	7.00pm-7.25pm	BBC1	24'59"	4.9M (60th)	-
Part Two ¹	Thursday 20 July 1978	7.00pm-7.25pm	BBC1	24'57"	5.5M (76th)	-
Part Three ¹	Thursday 27 July 1978	7.00pm-7.25pm	BBC1	24'57"	5.1M (81st)	-
Part Four ¹	Thursday 3 August 1978	7.00pm-7.25pm	BBC1	24'57"	6.8M (35th)	-

¹ Not broadcast by BBC Cymru. *Heddiw* scheduled instead

Merchandise

Dick Mills' sound effects of the cloning and miniaturisation booth and the Doctor's mind appeared on a May 1978 BBC LP and cassette, *Doctor Who Sound Effects*; this was later reissued on CD by AudioGO in February 2012 and on vinyl in April 2012 by AudioGO and Discovery Records as part of Record Store Day. The shuttle landing sequence could be heard on the July 1993 CD *Doctor Who: 30 Years at the*

Radiophonic Workshop while the sound effect of the Doctor's mind reappeared on the 11-CD set *Doctor Who: The 50th Anniversary Collection* from Silva Screen in September/November 2014.

Terrance Dicks novelised the scripts as *Doctor Who and the Invisible Enemy*, which was published simultaneously as a Target paperback and

a WH Allen hardback in March 1979, with a cover painting by Roy Knipe; latterly it would be numbered Book No 36 in the Target range.

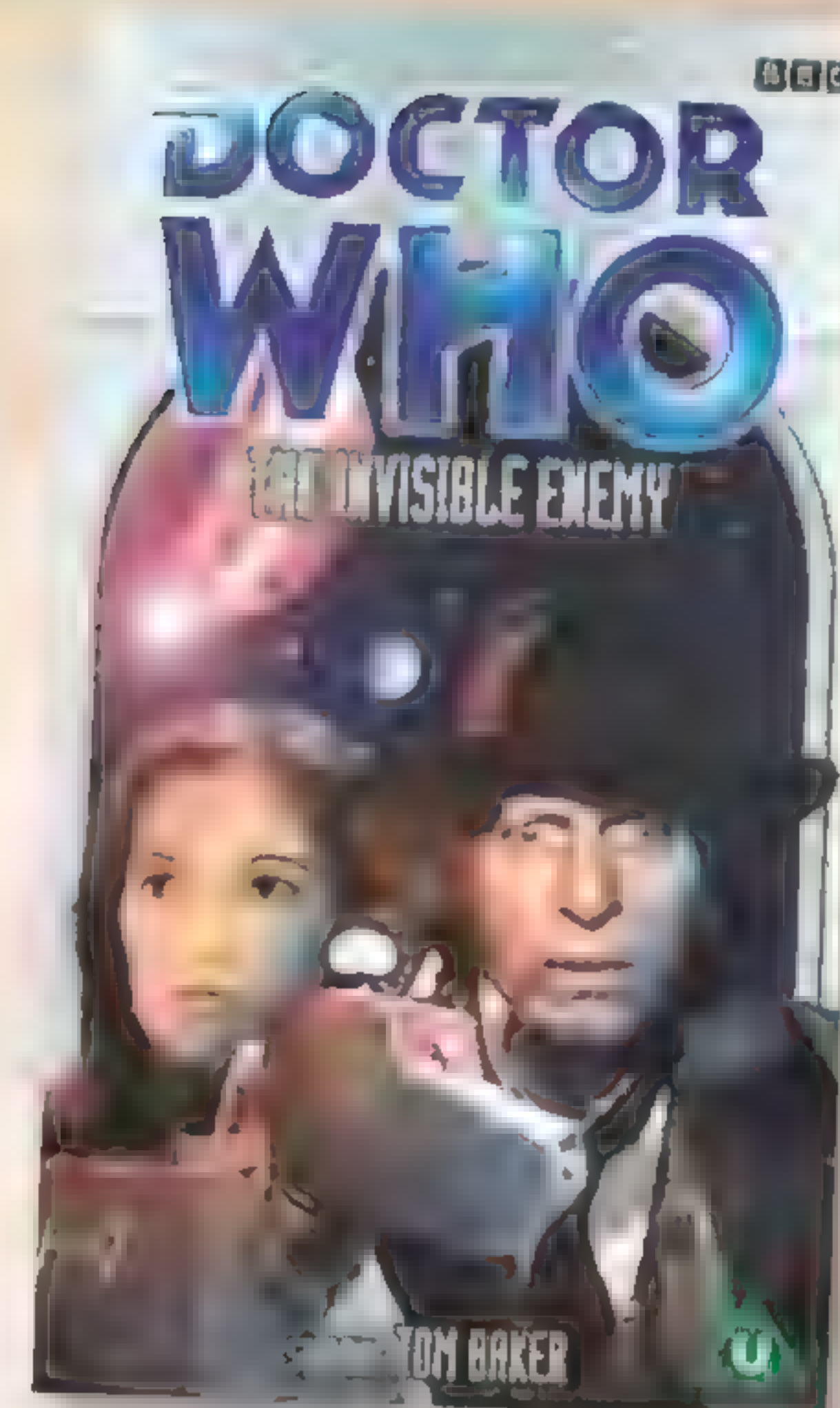
The sound effect of the Swarm hatching was included on the BBC *Sound Effects* LP and cassette *No 16: Disasters* in 1977. Harlequin Miniatures issued a Nucleus figure in 2000.

Postcards of K9 from *The Invisible Enemy* were issued by Larkfield Printing in 1978. Prints of paintings based on BBC visual

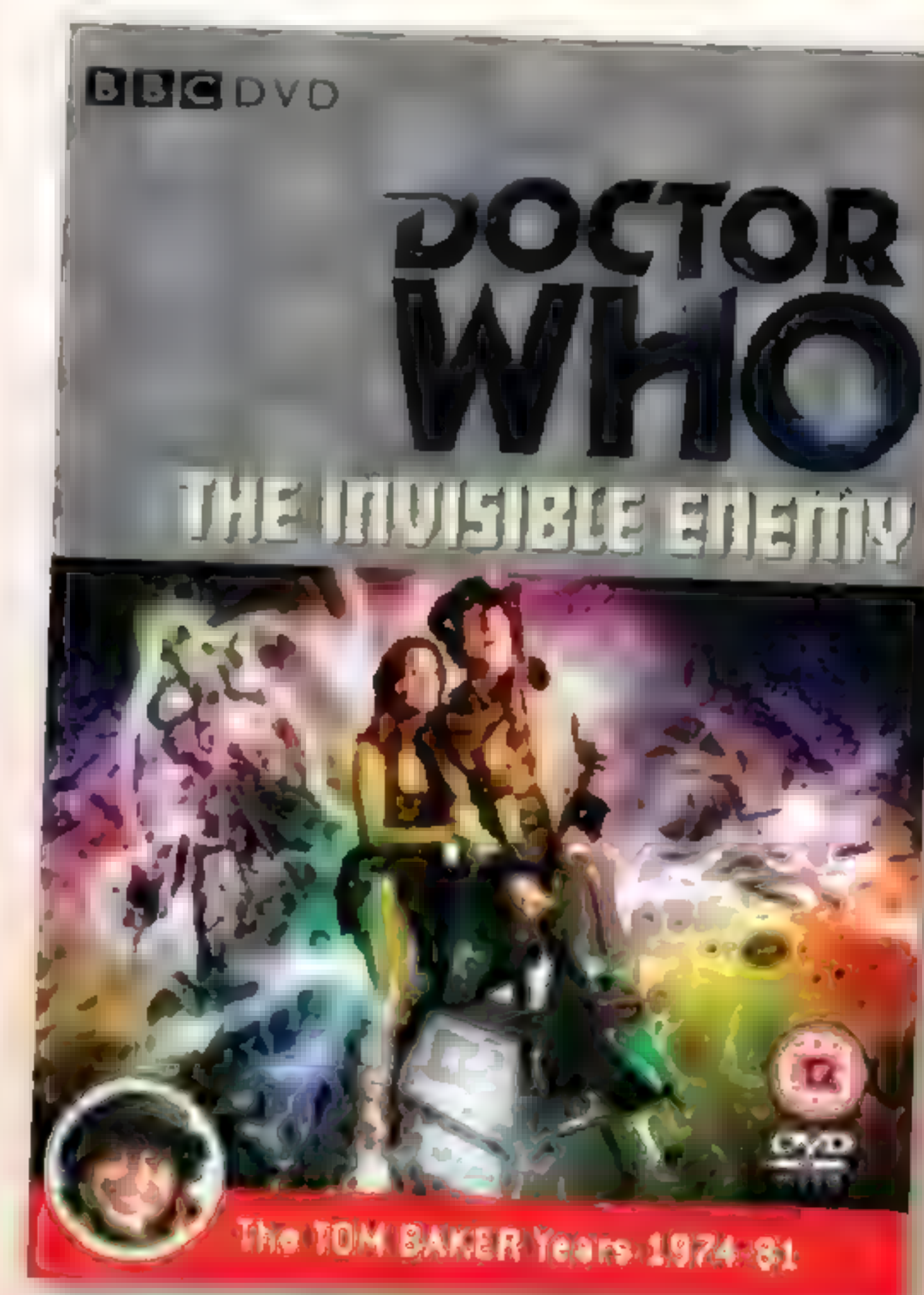
effects designer Ian Scoones' original design work for *The Invisible Enemy* were available from Spacescapes in 1994. A limited number of 2,000 signed A2 prints were issued. A stamp cover featuring the Dalek stamp and showing a collage of images from *The Invisible Enemy* were signed by Louise Jameson. A limited 1,000 covers were made available by the Stamp Centre in May 2002.

The Invisible Enemy was released on BBC Video in September 2002. The BBC DVD box set entitled *K9 Tales* was released in June 2008. The set included *The Invisible Enemy*. The accompanying extras were:

- ▶ **Commentary** with actors Louise Jameson and John Leeson, visual effects designer Mat Irvine and co-writer Bob Baker
- ▶ **Dreams and Fantasy: Making The Invisible Enemy** – artistes and production crew recall the making of this story. With actors Louise Jameson and John Leeson, director Derrick Goodwin, co-writer Bob Baker, visual effects designers Tony Harding and Mat Irvine, K9 operator Nigel Brackley, and journalist Gary Gillatt
- ▶ **Studio Sweepings** – behind the scenes on the recording of the story, courtesy of a timecoded Shibaden videotape recorded for production use
- ▶ **Visual Effects: The Modelwork of The Invisible Enemy** – visual effects designer Mat Irvine meets up with Ian Scoones at Bray Studios to talk about the visual effects for *The Invisible Enemy* and other stories



Above and below: Video and DVD covers for *The Invisible Enemy*.



Far left: Roy Knipe's cover for the Target novelisation.

Right:

Denys Fisher's K9 toy.

- » **Blue Peter** – K9 meets John Noakes and Shep in this extract from the long-running children's magazine show from Monday 10 October 1977
- » **CGI Effects** – this gives the viewer the option to watch the story with many of the original video effects sequences replaced by CGI versions
- » **Trailers and continuity**
- » **Photo gallery**
- » **Easter Egg** – *Larry Grayson's Generation Game* with K9 from Saturday 14 October 1978
- » **Radio Times Listings** in Adobe PDF format
- » **Subtitle production notes**

Initial copies of the DVD contained an authoring error which affected Part Three – the final scene and the end titles played in the wrong order. As a result, a replacement disc was swiftly produced. The two different versions can be identified by the catalogue number on the artwork side of the disc, to the right of the central hub. The original is 'BBCDVD2799', while the corrected version is 'BBCDVD2799 – A'. GE Fabbri's *Doctor Who – DVD Files* featured

Far right:

Corgi's 30th Anniversary K9 model.

Below:

Palitoy's Talking K9, and Dapol's infamous green model.



The Invisible Enemy in issue 133 in February 2014.

Many models, toys and miniatures of K9 have been made commercially available since his début in *The Invisible Enemy*. As part of its range of *Doctor Who* action figures, Denys Fisher Toys released a scale model of K9 with friction action drive wheels in 1978. Also released in 1978 was a talking K9 from Palitoy, which played different K9 phrases (voiced by John Leeson) when the control panel on the model's back was depressed. A metal miniature of K9 was released in 1984 by Fine Art Castings, and a further metal miniature, this time from Citadel Miniatures, was released in 1985. In 1988, Dapol released a K9 action toy. However, due to a mistaken interpretation of the lighting on the reference photographs used to craft it, the toy was coloured dark green. A more correctly coloured grey version was released later the same year. In 1996, further colour variations were released by Dapol – blue, gold and silver, as well as a new grey version with '20th anniversary' written on its side. Further variations were released by Dapol in subsequent years.



Sevans Models released a K9 model kit in 1987, and a full-size replica K9 was available from This Planet Earth in 1995. Genesis Products released a K9 garage kit in 1996. ■



Cast and credits

CAST

Tom Baker..... Doctor Who
Louise Jameson..... Leela
 with
Frederick Jaeger..... Professor Marius [2-4]
Michael Sheard..... Lowe
Brian Grellis..... Safran [1-2,4]
Edmund Pegge..... Meeker [1]
Jay Neill..... Silvey [1]
Anthony Rowlands..... Crewman [1]
Roy Herrick..... Parsons [2-3]
Elizabeth Norman..... Marius' Nurse [2-3]
Nell Curran..... Reception Nurse [2]
John Leeson..... Nucleus Voice
John Leeson..... K9 Voice [2-4]
Jim McManus..... Ophthalmologist [2-4]
Roderick Smith..... Cruikshank [2-3]
Kenneth Waller..... Hedges [2]
Pat Gorman..... A Medic [3-4]¹
John Scott Martin..... Nucleus [3-4]

¹ Also appears in Part Two, uncredited

UNCREDITED

Anthony Rowlands..... Computer Voice
Stuart Myers, Harry Fielder..... Crewmen
Alan Clements, Derek Hunt, Leslie Bates,
Kenneth Sedd, Cy Town, Margot Gordon.....
 Bi-Al Members

CREDITS

Written by Bob Baker and Dave Martin
 Incidental Music by Dudley Simpson
 Special Sound: Dick Mills
 Production Assistant: Norman Stewart
 Production Unit Manager: John Nathan-Turner
 Lighting: Brian Clemett
 Sound: Michael McCarthy
 Visual Effects Designers: Ian Scoones,
 Tony Harding
 Film Cameraman: Nick Alder
 Costume Designer: Raymond Hughes
 Make-Up Artist: Maureen Winslade
 Script Editor: Robert Holmes
 Designer: Barry Newbery
 Producer: Graham Williams
 Director: Derrick Goodwin
 BBC © 1977



Left:
Cast and crew
prepare on set.

Profile

JOHN LEESON

K9 voice

Leeson – real name John Francis Christian Ducker – was born 16 March 1943 in Leicester into an ecclesiastical family. His father Reverend (later Canon) Eric Ducker was vicar of St Margaret's Church, Leicester and his grandfather had been a Derbyshire vicar. Mother Barbara (née Payne) had married his father in 1932 and her father had in turn been a Canon.

Sister Alison was nine years his elder. The Duckers had also housed Elise Richter, a five-year-old refugee from Nazi-occupied Austria, from 1939-43 but she was reunited with her family the year John was born.

Raised in St Margaret's reputedly haunted vicarage, on leaving school Leeson worked in a bookshop. His father was hospital chaplain at Leicester Royal Infirmary and found him a hospital porter's job.

After exploring his acting ambitions with the amateur Leicester Dramatic Society based at The Little Theatre, he plucked up courage to successfully audition for RADA, where he studied from 1962-4. He adopted the stage name Leeson after a wealthy godmother he suspected was paying him through his studies.

On graduating he found rep work with a summer season at Frinton-on-Sea, enjoying later stints at Colchester, Birmingham, Newcastle and Nottingham Playhouse. His first London stage work came at Westminster Theatre, where he met his future wife while appearing in *Toad of Toad Hall*.

More London work included Baptista in *The Taming of the Shrew* (1966, Lincoln's Inn Theatre), Eric Swash in *Flint* (1970, Criterion) and Norman in *Don't Start Without Me* (1971, Garrick Theatre). For Neil Simon's *Plaza Suite* (1969, Lyric Theatre), a three-play comedy, he played a bell-hop in the opening play and a bridegroom in the third. During its run he married Judith Griffiths, a BBC producer's assistant, on 2 August 1969. As Judy Ducker, she became a BBC props buyer and is now a movie production buyer.

Leeson had meanwhile made his TV début in Sunday Godslot musical *Meeting Point*, aired 21 February 1965. Subsequent roles came as French hippy Henri de Burgoyne in *Crossroads*, from December 1967-January 1968, and in BBC2 WWI serial *The Spanish Farm* (1968). He was also an occasional BBC continuity announcer.

Small TV drama parts followed in *The Doctors* (1970), *Take Three Girls* (1971) and costume piece *Private Affairs* (1975) but he made greater inroads in sitcom roles

Right:

John Leeson with Sally Thomsett in *Comedy Playhouse: Marry the Girls* in 1973.



in *Dear Mother... Love Albert* (1969), *Dad's Army* (1969), *On The House* (1970), *My Wife Next Door* (1972) and two *Comedy Playhouse* entries *Marry the Girls* (1973) and *The Reverent Wooing of Archibald* (1974).

Voice work included historical documentary *Pioneers of Photography* (1975) and reading Radio 4's *Morning Story* (1975). One early television narration job perhaps signposted Leeson's future; a BBC countryside documentary entitled *One Man and His Dog* (1972).

The same year, 1972, Leeson assumed an iconic TV animal role as the original Bungle bear in pre-school lunchtime classic *Rainbow*. The original, rather startled-looking Bungle outfit proved a sweltering experience. He was Bungle for a year, without being seen and thus avoided being typecast, while Judy took time off to have a child. Son Guy Ducker arrived autumn 1972, and would become a film-maker and movie editor.

The resourceful Leeson also found work question-setting for TV quiz *Mastermind*, devising over 20,000 questions. A keen photographer, he also took studio portraits for actors' directory *Spotlight*.

TV work in 1977 included *Headmaster*, *The Foundation* and *Crown Court* but for his most famous role he would not be seen on screen at all.

Leeson came to *Doctor Who* via Derrick Goodwin, a pal from his Nottingham Playhouse days. Leeson bumped into Goodwin, who was filming episodes of *Z Cars*, in a pub in Ealing and went for drinks. After angling for work, Leeson later received a phone call from his agent, offering him two voice parts in *The Invisible Enemy*, playing both the Swarm and a robot dog. Leeson explained to *Doctor Who Magazine*'s Matt Adams in 2015 how he saw the character: "I had always envisaged K9 as an updated version of the *commedia*



dell'arte model of the loyal but wily servant who knows more than his errant master."

Producer Graham Williams provided one key steer, as Leeson recalled to Philip Newman of *Doctor Who Magazine* in 1995: "Graham had this idea that he wanted this amazing computer, which could bat out all sorts of information in a nanosecond, to have a little voice that sounded as if it came out of an elliptical speaker in a Woolworths transistor radio!"

He provided K9's voice live into studio recordings, watching relayed monitor pictures off set. He used a clipped phrasing, with his voice treated by a ring modulator device, although the modulation lessened as time went on. The actor was even more involved at rehearsals, scurrying round on all fours to take K9's



Above:
John Leeson
in *The Spanish
Farm* in 1968.

place. This helped bring the character to life and created a rapport with co-star Tom Baker, who loathed K9 but was very fond of Leeson.

Leeson summed up K9's appeal in 2015: "He was an equivalent of a cuddly toy that is strange and remote and unpredictable – which kids love, so I assumed that he was kept on simply to draw in a younger audience."

Soon feeling he had done all he could with the part, Leeson left after the 1978/9 series, concerned that his face being off the screen made it seem he was out of work. This was not before he played the more visible Dugeen in *The Power of Kroll* [1978/9 – see Volume 30], a role taken as part of his K9 contract.

Right:
Guest starring
as Toise in
the *Blake's 7*
episode *Gambit*
in 1979.



A busy 'gap year' saw him play Toise in *Blake's 7* episode *Gambit* (1979) (he had briefly appeared in earlier *Blake's 7* episode *Mission to Destiny* in 1978) and provide the voices of Jigg, Pterry the Pterodactyl and Biggum the giant in children's puzzle show *Jigsaw* (1979). Other TV appearances came in sitcom *Rings on Their Fingers* (1979) and costume drama *Prince Regent* (1979). There was a film role in *Tarka the Otter* (1979) and stage play *See How They Run* (1979/80, Taunton Brewhouse).

Replaced by David Brierley as the voice of K9 for the 1979/80 series, Leeson was invited to return for the 1980/81 series, with the proviso that the character would now be written out. Leeson's K9 returned in *The Leisure Hive* [1980 – see Volume 32] before departing in *Warriors' Gate* [1981 – see Volume 33]. K9's celebrity saw a number of promotional TV appearances, voiced by Leeson, including *Blue Peter* (1977), *The Generation Game* (1981) and *Pebble Mill at One* (1981).

Despite being written out of *Doctor Who*, K9 quickly returned to screens in pilot-cum-Christmas-special *K9 and Company: A Girl's Best Friend* (1981) but despite good ratings, no series was forthcoming.

A further K9 cameo came in *The Five Doctors* [1983 – see Volume 37]. Leeson was even roped into PA announcer duties at 1983's massive Longleat *Doctor Who* event.

Leeson provided one other voice to the series, playing the Dalek battle computer in *Remembrance of the Daleks* [1988 – see Volume 44].

Other TV work in the 1980s included comedies *Sorry!* (1981), *Whoops Apocalypse* (1988) and *'Allo 'Allo* (1989), schools programme *Up and Down the Hill* (1982), game show *The Great Egg Race* (1985), and dramas *The Barretts of Wimpole Street* (1982), *The Brief* (1984), Wilde biopic *Oscar* (1985), *Tucker's Luck* (1985) and *Shadow of*



the Nose (1989). He was part of the team of improvising pranksters duping the public in stunts on both *Game For a Laugh* (1981-5) and *Beadle's About* (1986-96). He also became a Channel Four continuity announcer for a decade from 1987.

More recent roles have included *The Bill* (1993), *Minder* (1994), *Bugs* (1995), *Vanity Fair* (1998), *Longitude* (2000), *Doctors* (2001) and *ChuckleVision* (2007).

He branched out into writing, collaborating with Anthony Marriott on stage comedies *Under the Bench* and *Nipped in the Bud* and drama *What'll the Neighbours Say?*

Thinking by the mid-80s that K9 was a thing of the past, Leeson soon found himself reprising K9 for both schools programme *Search Out Science* (1990) and *Doctor Who* 30th anniversary Children in Need sketch *Dimensions in Time* (1993). Elsewhere in the worlds of *Doctor Who*, Leeson also appeared as a DJ in independent video production *Downtime* (1995) and as the Prosecutor in charity stage production *The Trial of Davros* (2005).

K9 finally returned to the revived series in *School Reunion* [2006 – see Volume 52] and cameo'd in *The Stolen Earth/Journey's End* [2008 – see Volume 60].


K9 also featured regularly in *The Sarah Jane Adventures* (2007-10), although his appearances were limited since another K9 show, outside of *Doctor Who* canon, was also in the planning stages. Children's series K9 was made in Australia in 2010. Utilising a new CGI K9, Leeson used a slightly modified electronic treatment and performance. For all these post-2005 credits, Leeson's contributions were dubbed in post-production.

Leeson's K9 guested on *Blue Peter* (2006), *The Weakest Link* (2007), *Pointless Celebrities* (2013) and *Stargazing Live* (2013/14). He also cameo'd in 50th anniversary comedy *The Five(ish) Doctors Reboot* (2013).

K9 appearances in the audio medium began with two BBV plays alongside 'the Mistress' (Lalla Ward) entitled *Adventures in a Pocket Universe* (1999) and he also featured in an Eighth Doctor webcast version of *Shada* (2003). His first Big Finish audio was *Zagreus* (2003) and since then Leeson/K9 have featured in the *Gallifrey* series (2004-6, 2011, 2013) and a run of Fourth Doctor adventures since 2013. He also contributed to CD readings of the 1980s *Adventures of K9* books (2013).

Leeson has developed a second career as a food writer and educator. He is an accredited lecturer for The Wine Education Service, speaking at corporate events and on cruise liners. His third career was as a magistrate, having served as a Justice of the Peace for 25 years since 1990.

Leeson twice stood unsuccessfully for election to Ealing Council, standing for the Liberal Democrats in the Perivale constituency in 2002 and 2010.

His autobiography *The Flight of the Budgerigar* (2011, Hirst Publishing) was revised and republished as *Tweaking the Tail* (2013, Fantom Films). 

Left:

Leeson appeared in person in *The Power of Kroll* in 1978/9.



Left:

Leeson's autobiography, published in 2013.



IMAGE OF THE FENDAHL

STORY 94

Arriving at Fetch Priory in the English countryside, the Doctor and Leela discover that dark forces are gathering. Attempts to unlock the secrets of a skull that predates the birth of man release the Fendahl, an ancient evil that could destroy the world.



A full-page photograph of actress Thea Ransome as the Fendahl Core. She is wearing a long, flowing, light-brown robe with wide sleeves, which she holds out to her sides. Her head is covered in a large, dark, textured mass resembling a skull, with long, pink, tentacle-like appendages hanging down. She is holding a small, glowing, cylindrical object in her right hand. The background is dark and indistinct.

IMAGE OF THE FENDAHL

'THE SKULL TURNS THEA RANSOME
INTO THE FENDAHL CORE.'

Introduction

In *The Talons of Weng-Chiang* [1977 – see Volume 26] the Doctor promised Leela that he'd teach her a bit about her ancestors. Perhaps this is why the stories from the 1977/8 series that are covered in this volume show such great interest in our own solar system. In quick succession, *The Invisible Enemy* took us to Saturn's moon Titan; *Image of the Fendahl* revealed that there was once a planet between Mars and Jupiter; and *The Sun Makers* took us into the future where the downtrodden human race have ended up at the edge of the solar system on Pluto.

For the most part, however, *Image of the Fendahl* is set on late twentieth-century Earth. It's a spooky tale that centres on what seems to be a 12-million-year-old human skull. The skull eventually turns scientist Thea Ransome into the Fendahl Core, and she turns others into Fendahleen – giant, writhing, snake-like creatures that feed on the life force of others. The Doctor describes the Fendahl as “death itself”.

The Fendahl originated on a missing planet beyond Mars. It posed such a threat that the Doctor's own people destroyed the planet and set up a time loop that concealed any sign of the planet's existence. When the Time Lords were first introduced in *The War Games* [1969 – see Volume 14] we discovered that this kind of intervention was a terrible crime in their society. They did concede, however, that there might be some cases where action was needed. In a cynical move, they then used the Doctor to do their dirty work – most notably when they plotted to erase the Daleks from history in *Genesis of the Daleks*

[1975 – see Volume 23]. In *State of Decay* [1980 – see Volume 33] – a story originally planned for the 1977/8 series – the Doctor describes how the Time Lords thought they'd annihilated the Great Vampire. So the action they took against the Fendahl wasn't totally out of character. *The Trial of a Time Lord* [1986 – see Volume 42] expands on the Time Lords' interest in our solar system. Not only did they attempt to remove any trace of the Fendahl's planet, but to protect their own secrets they would eventually move Earth and its entire constellation billions of miles across space.

Image of the Fendahl could easily stand on its own as a gripping horror story, but it also contributes to the series' broader mythology. ■



Left: The Time Lords frown upon interfering in the affairs of other worlds.

PART ONE

In a manor house, three scientists, Adam Colby, Thea Ransome and Max Stael, discuss a mysterious skull that was buried eight million years before the human race existed.

Outside, night has fallen. A hiker walks through the woods.

Max meets Doctor Fendelman in his laboratory and together they begin a test. In the geology room, the skull begins to glow. Thea falls under its spell... and outside, the hiker is attacked by a slithering monstrosity. [1]

In the TARDIS, the Doctor is busy repairing K9. The control room suddenly lurches as the ship is dragged towards a hole in time created by a time scanner. The Doctor traces the source of the scanner to Earth; he has to stop it being used or the planet will be destroyed.

The next morning, Adam discovers the body of the hiker. Fendelman dissuades

him from calling the police – they don't need the publicity. [2]

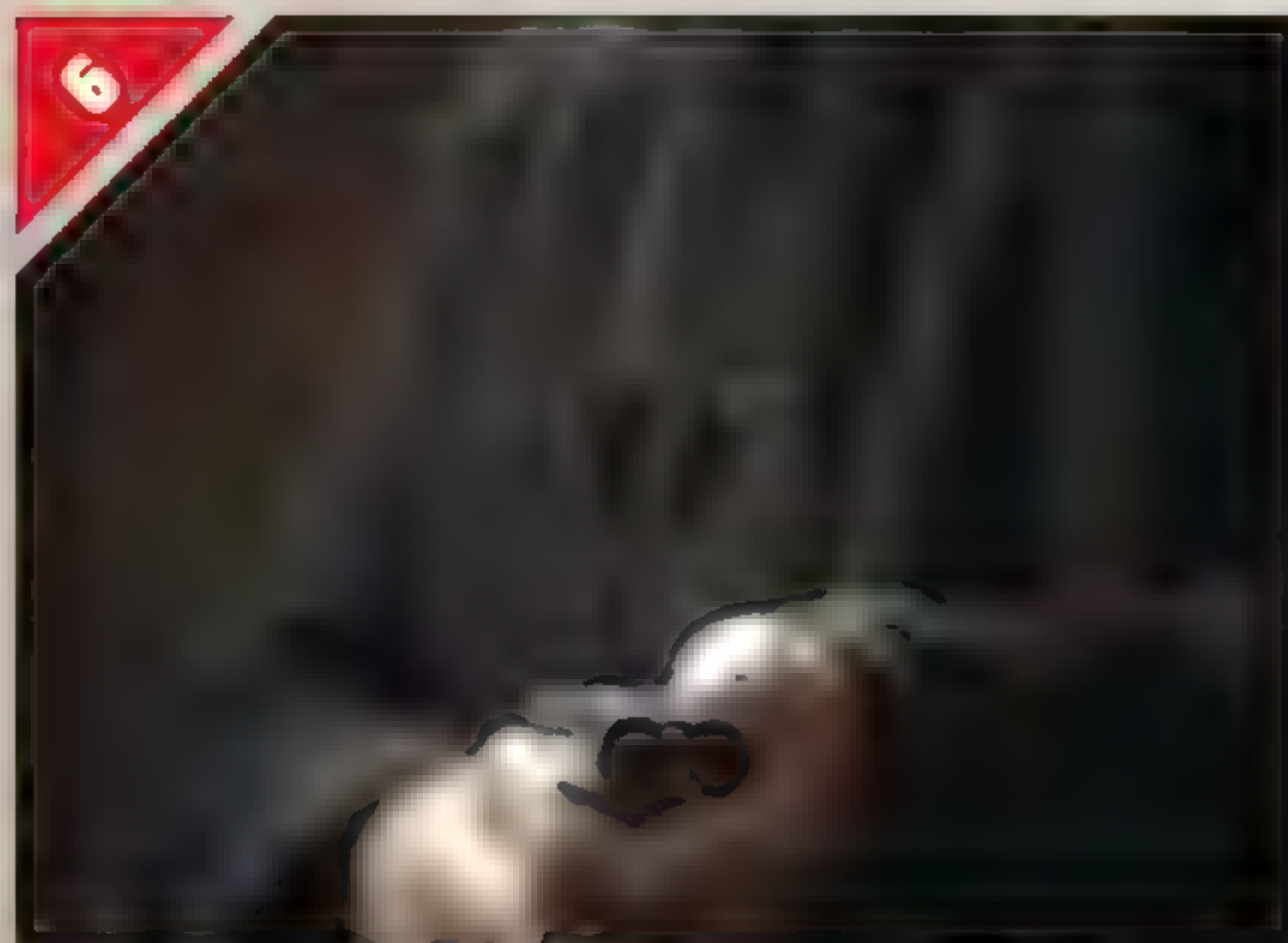
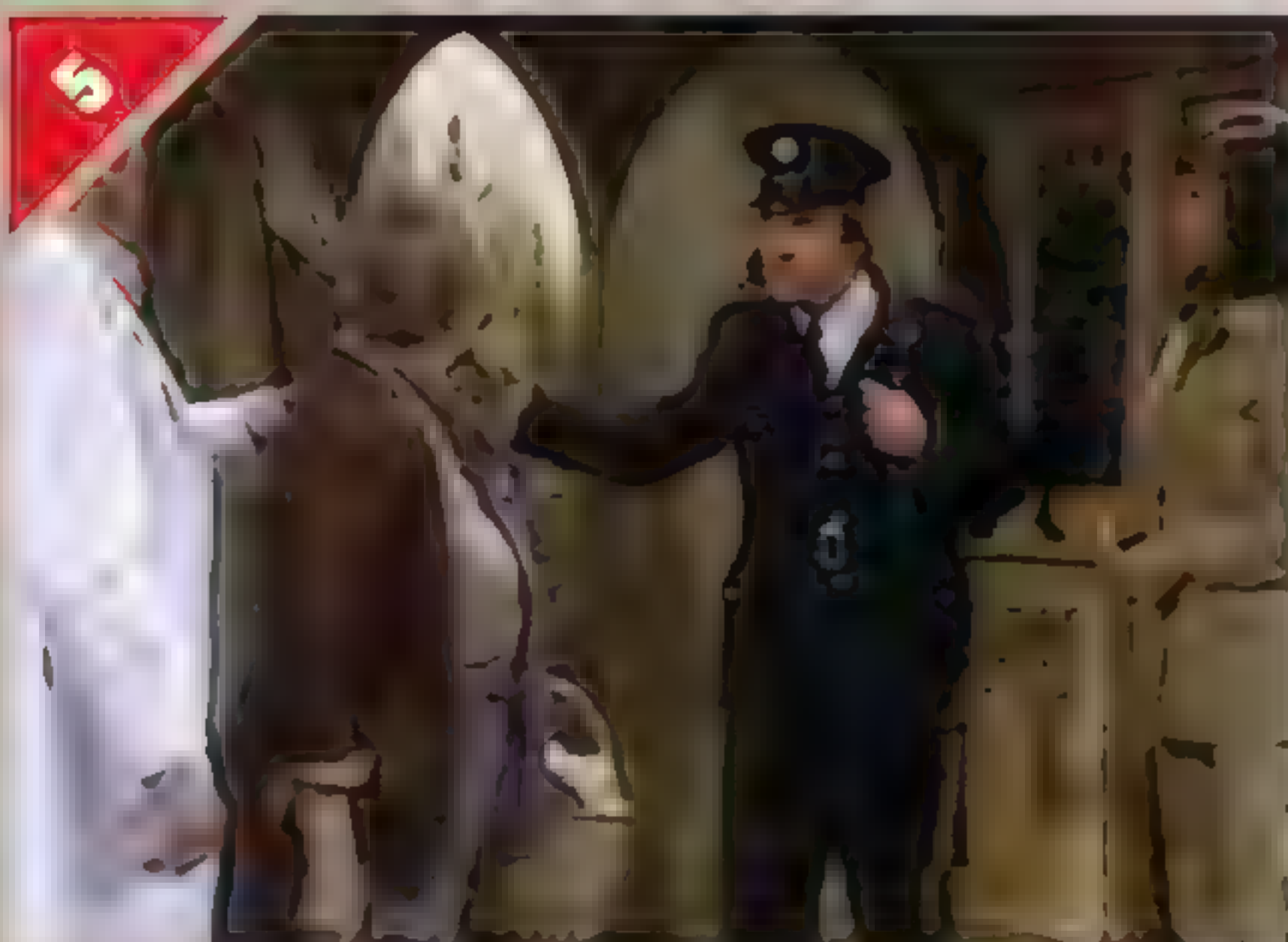
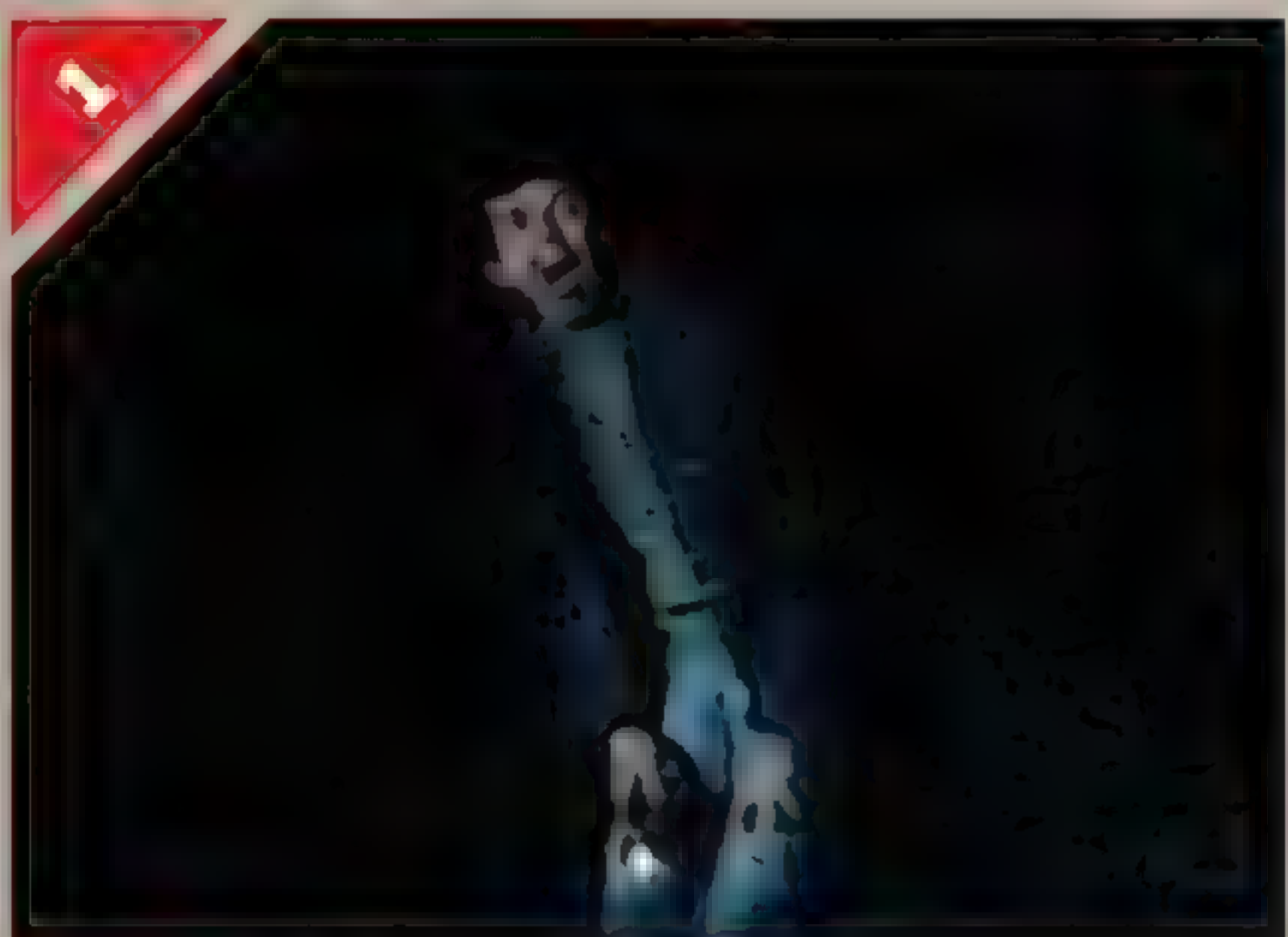
The TARDIS lands and the Doctor and Leela are greeted by cows in a field. [3]

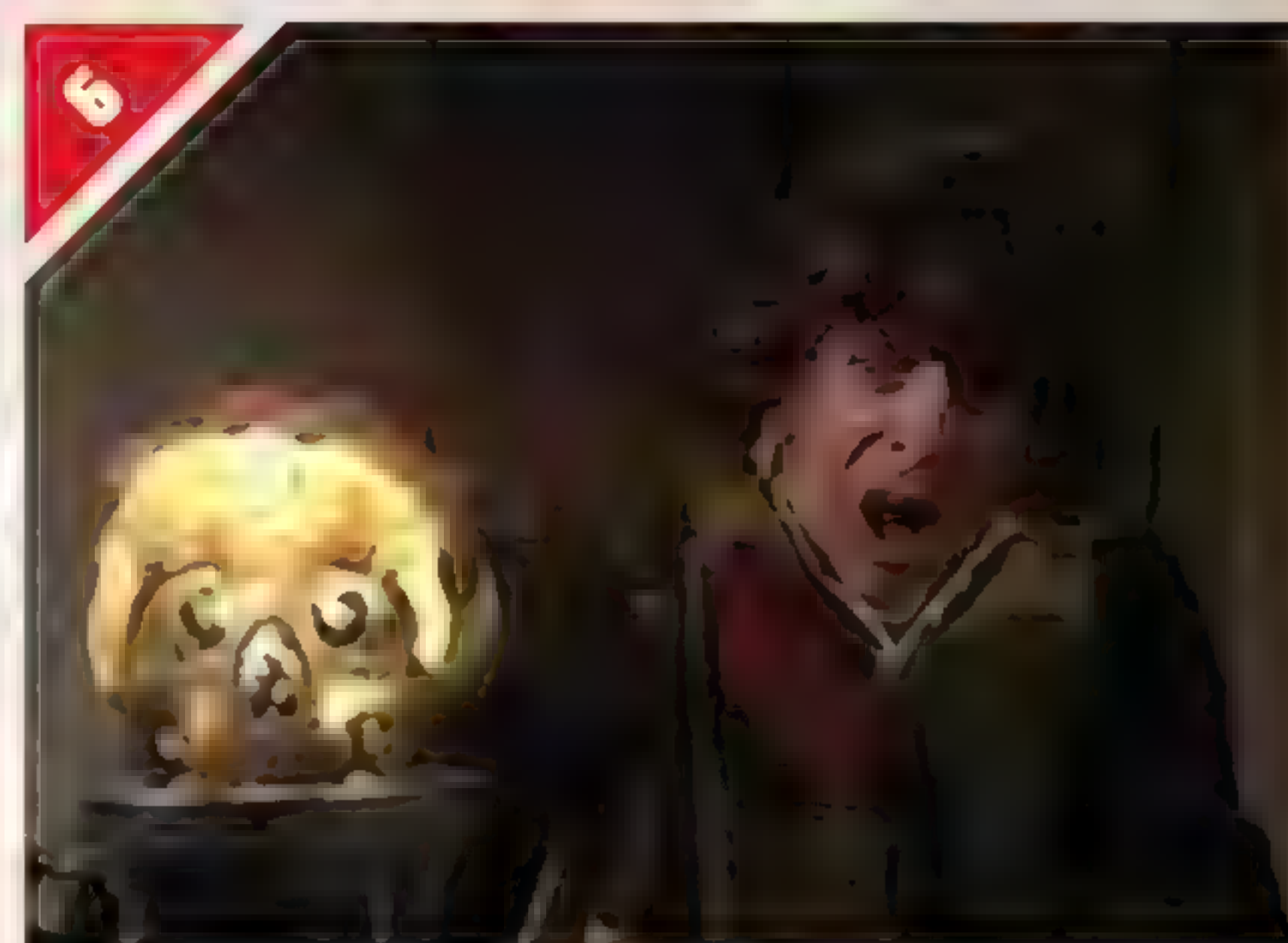
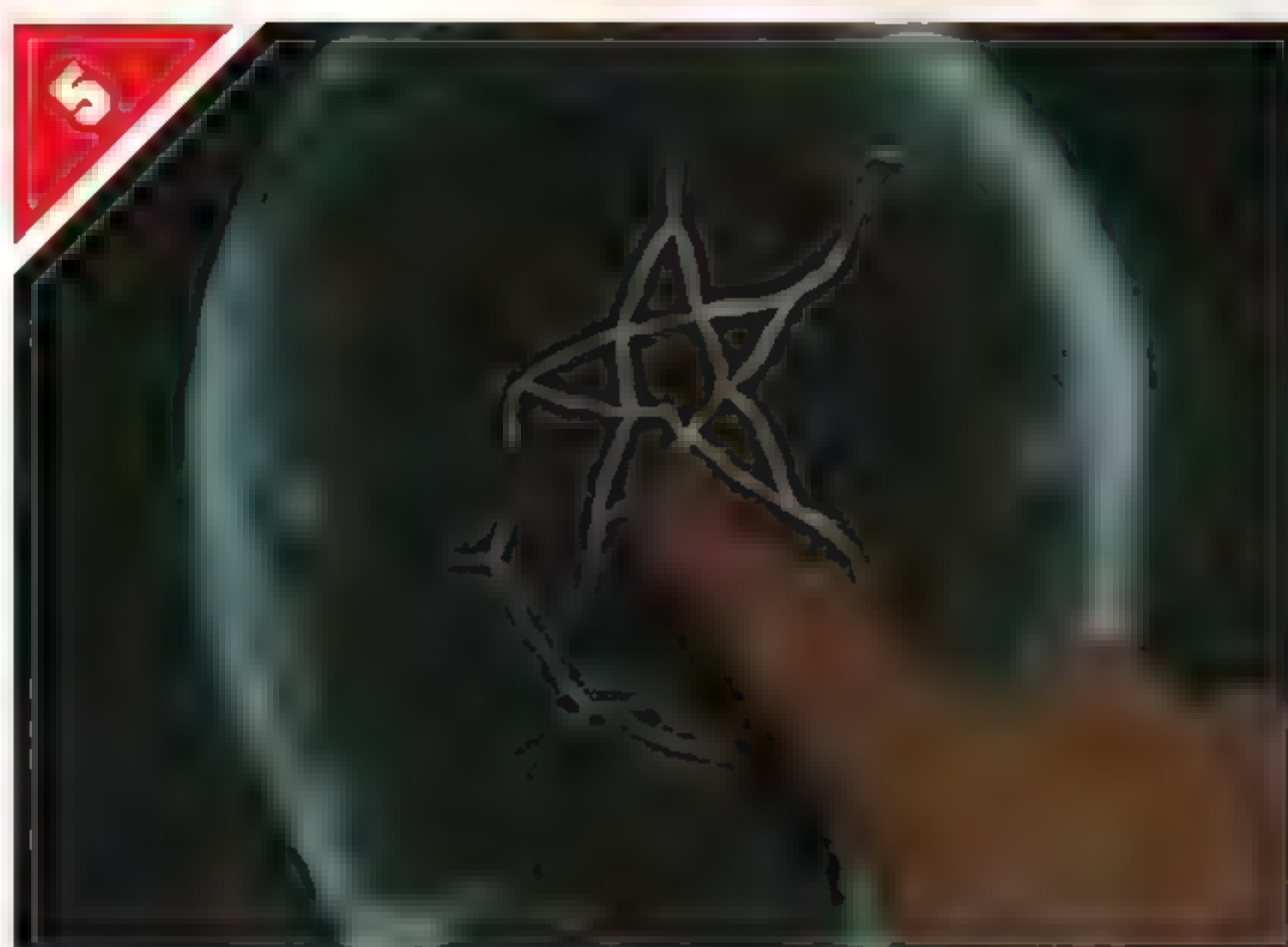
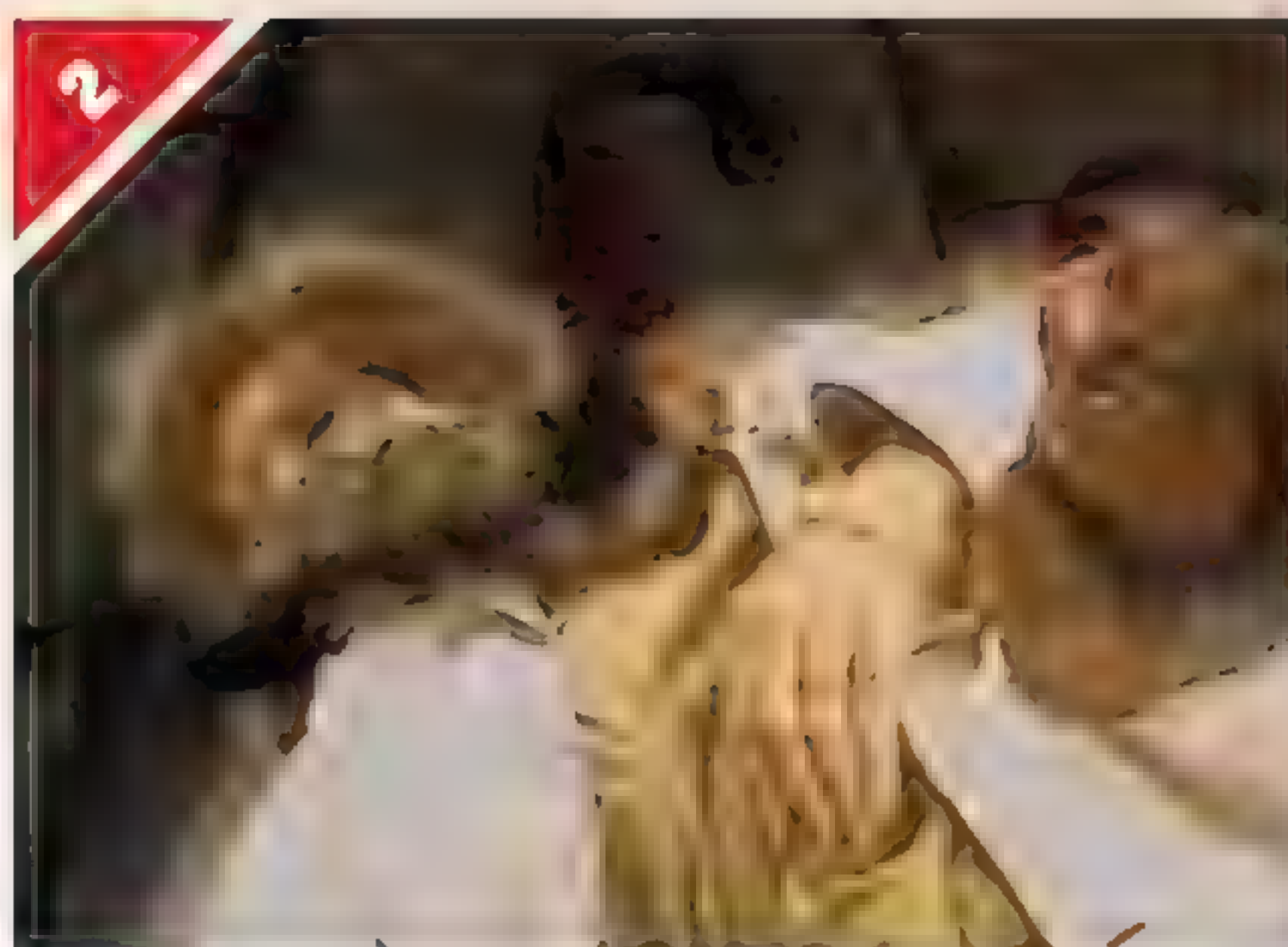
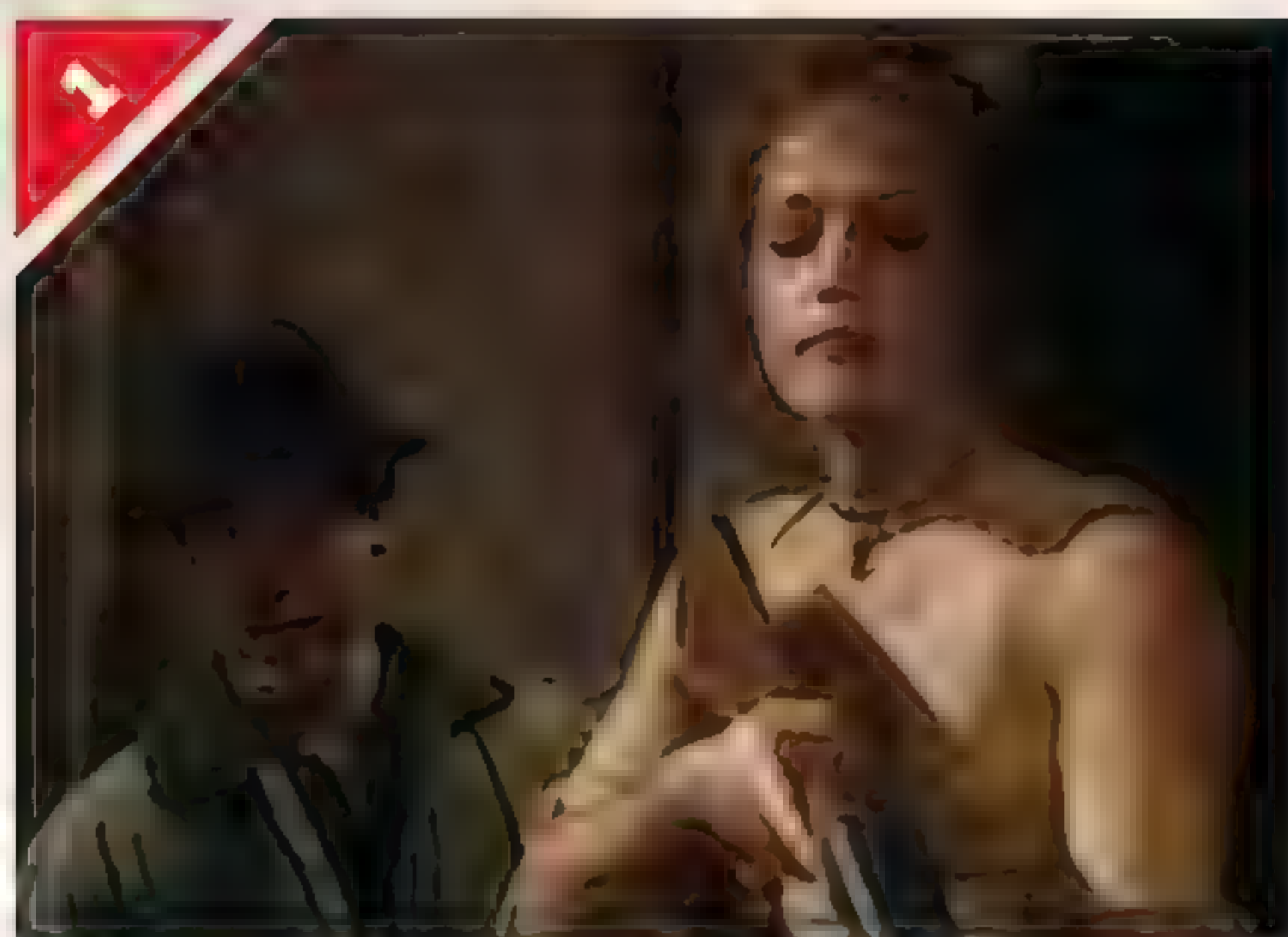
Max tells Fendelman the results of the post-mortem on the hiker. He can't identify the cause of death but the body is decomposing rapidly.

Leela accosts Ted Moss, a man employed by the council to cut the verges. [4] He tells the Doctor about "strangers" at the Priory.

Mitchell, the security team leader, tries to prevent old Martha Tyler, the cook, from coming into the Priory. [5] He informs Adam and Thea that nobody can enter or leave without Fendelman's authorisation. Adam enters Fendelman's lab and is surprised to see it is packed with advanced computers.

As night falls, the Doctor and Leela are separated in the woods. Fendelman activates the time scanner and a slithering entity advances towards the paralysed Doctor. Leela approaches a cottage and is fired at with a shotgun... [6]





PART TWO

Leela ducks to avoid the shot and grabs the gun from its owner, Ted Moss. It turns out she has found her way to Martha's cottage. But then Leela is disarmed by Martha's grandson Jack. [1]

The Doctor wills his legs to move and escapes the slithering monstrosity.

Adam discovers Thea in Fendelman's laboratory in a trance-like state. Hearing a scream, Adam rouses Thea from her reverie and they run to the kitchen, where they find Mitchell lying dead. Thea collapses. The Doctor appears and warns Adam not to touch Thea, as some embryonic Fendahleen manifest on her body before fading away. [2] Fendelman and Max arrive with some security guards and lock the Doctor in a storeroom.

Leela elbows Ted in the ribs and he leaves. Jack thinks Ted is a nasty piece of work and involved in "the old religion".

The Doctor is surprised when the storeroom door swings open.

Adam tries calling the police but finds the line has been disconnected. He tells Fendelman he thinks he is mad. "In that case, you are hardly behaving in a manner conducive to your own safety," Fendelman replies. He explains that he believes the skull is extraterrestrial in origin, the alien ancestor of the human race. [3]

Martha returns to her cottage in a state of shock. She tells Leela and Jack she saw something in her mind that was "hungry for my soul". [4]

Ted sneaks into the Priory and confirms to Max that the coven is prepared.

Fendelman takes Adam to his laboratory and shows him an x-ray of the skull, which contains a pentagram, which he believes is storing a vast amount of energy. [5]

Max overpowers Thea, calling her "the chosen one".

The Doctor enters the geology room and places his hand on the skull – and is paralysed in agony! [6]

PART THREE

Leela has entered the Priory and saves the Doctor by kicking his chair out from under him. The Doctor realises the skull is trying to recreate itself. It is the Fendahl, which “eats life itself”. [1]

A chapel has been prepared in the cellar beneath the Priory. There, Max tells Thea she is the medium through which the ancient power is to be focussed, then he drugs her to send her to sleep. [2]

The Doctor and Leela enter Martha's cottage to find the old lady in a trance.

Max enters the laboratory and orders Fendelman at gunpoint to turn off the scanner. He is not yet ready, his followers are not yet here.

The Doctor brings Martha round with a nonsensical recipe for fruit cake. [3]

Max ties Adam and Fendelman to pillars in the cellar.

The Doctor and Leela return to the TARDIS. They travel back in time and

discover that the fifth planet of the solar system was destroyed and placed in a time loop by the Time Lords. [4]

Back on Earth, it is sunset again. Max places the skull on an altar in the cellar and connects it via a cable to the scanner.

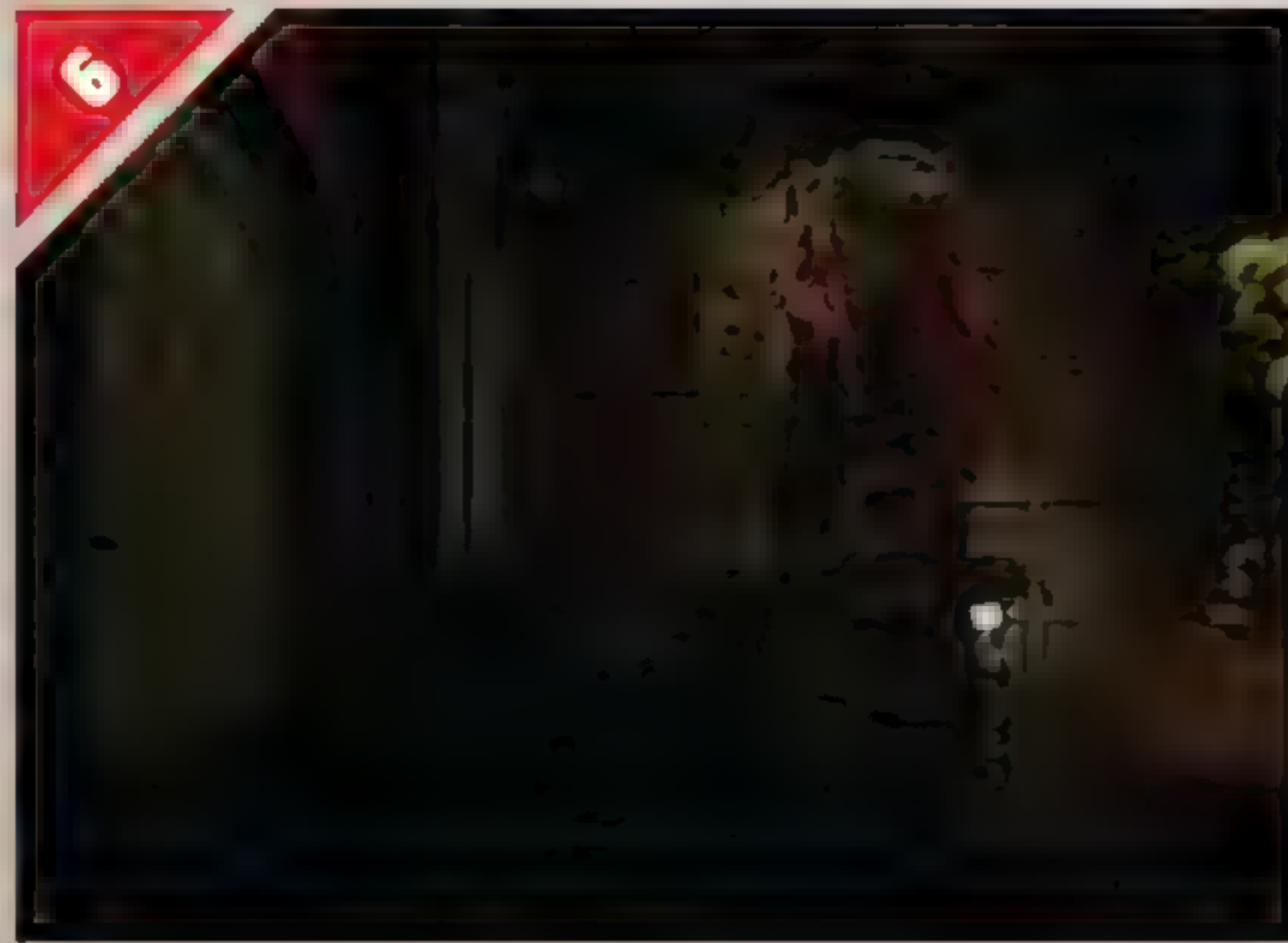
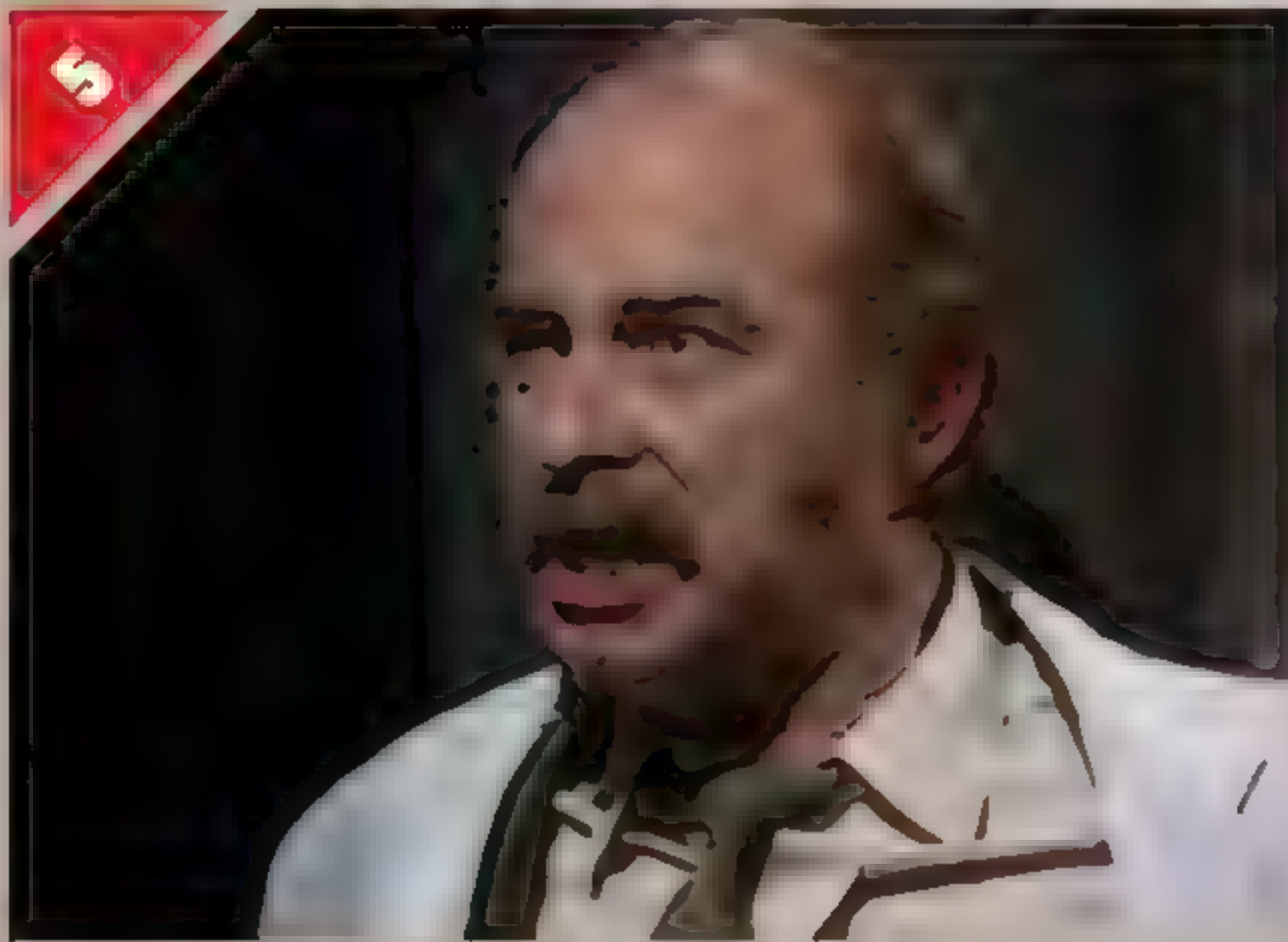
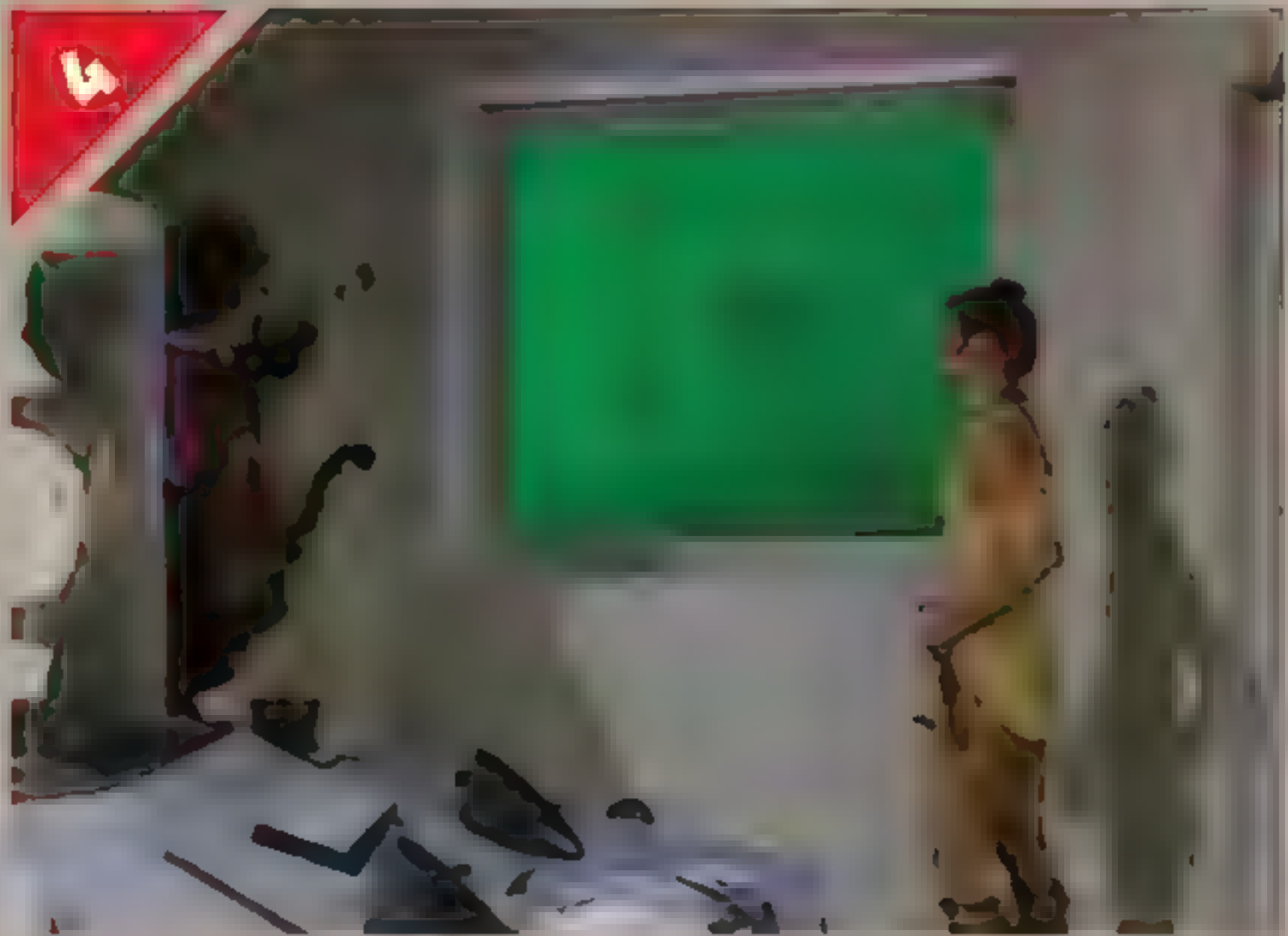
The Doctor realises that the skull is absorbing the energy released when the time scanner damages the time fissure. He sets the TARDIS to return to the present day.

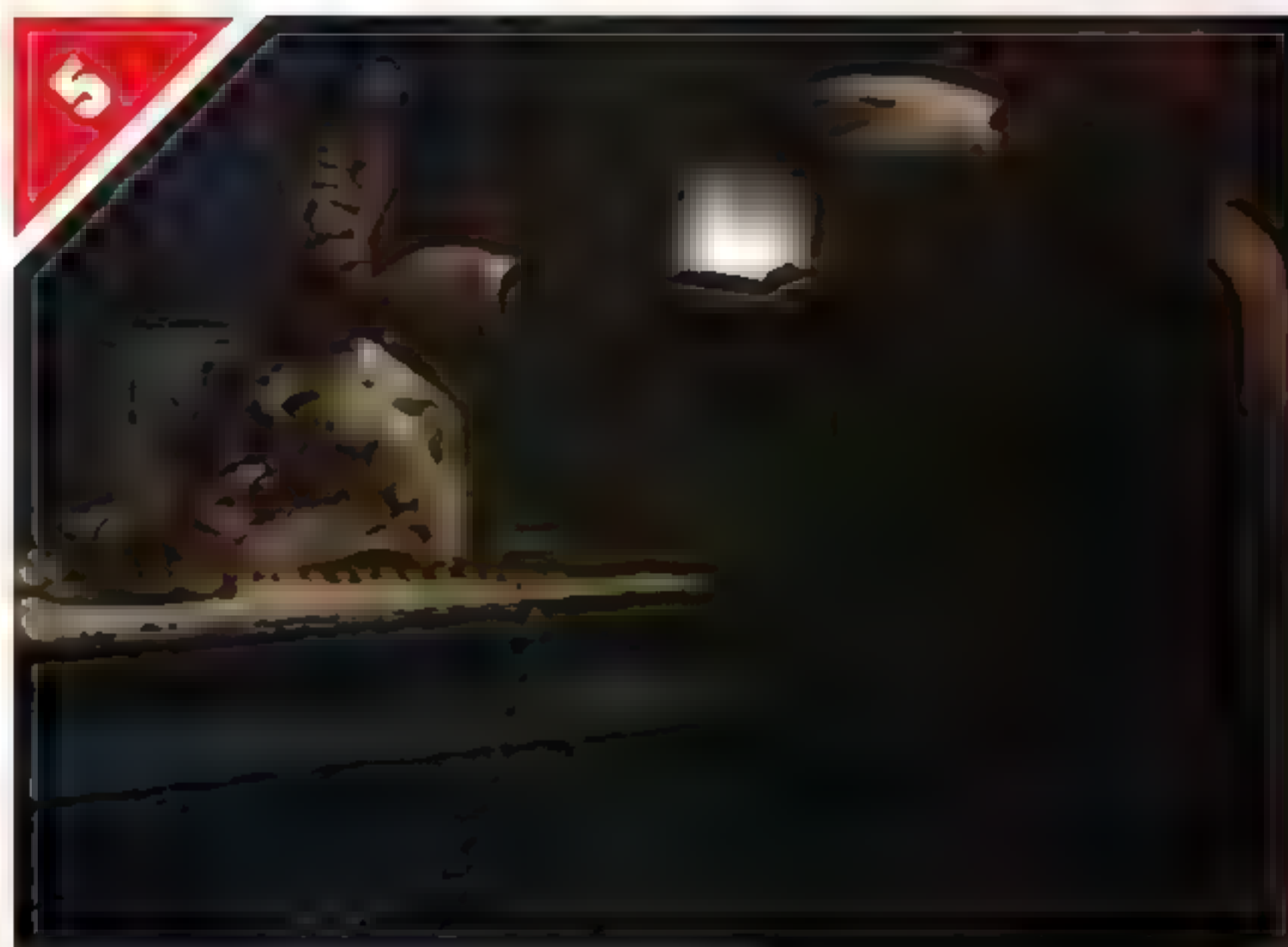
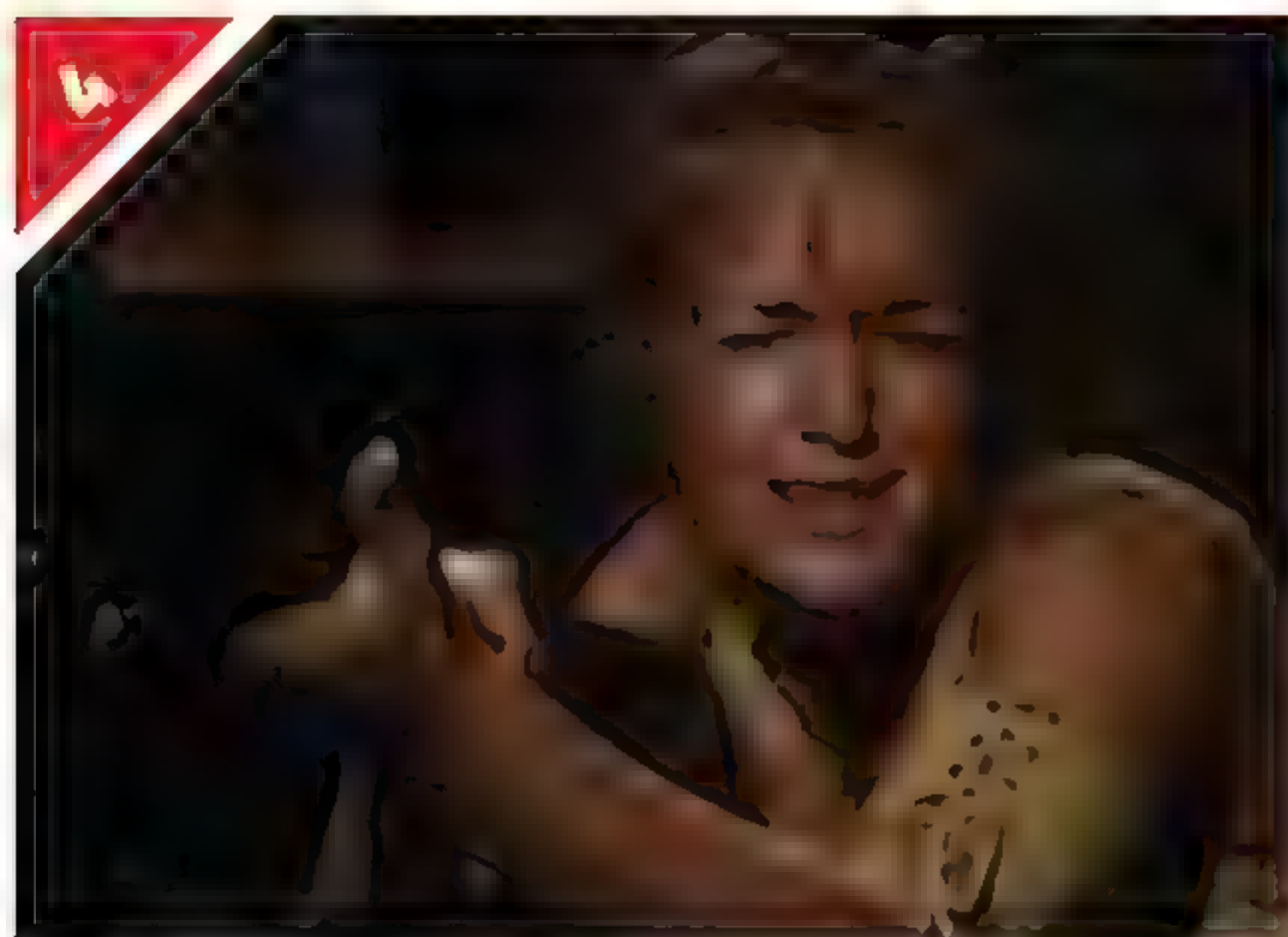
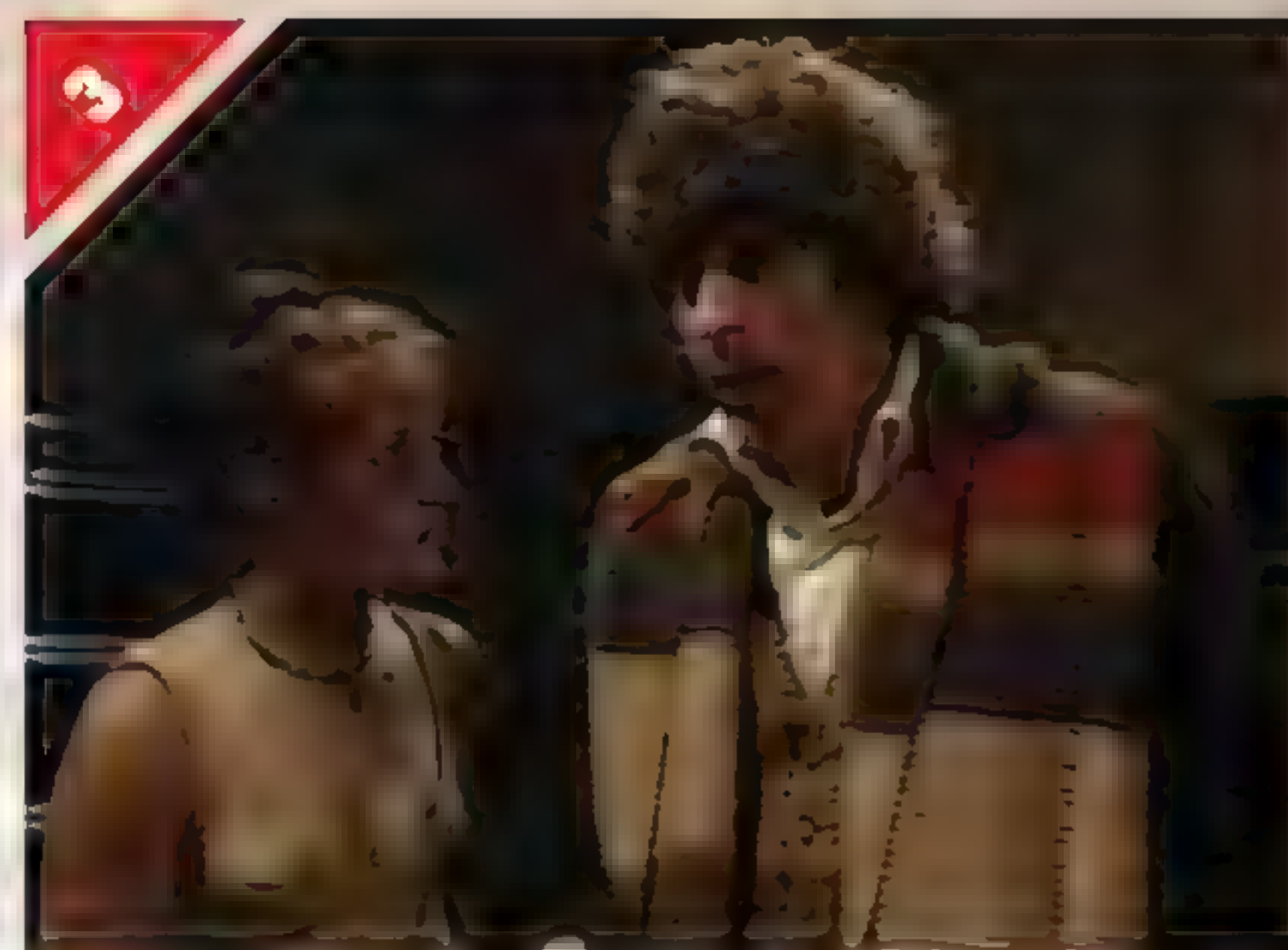
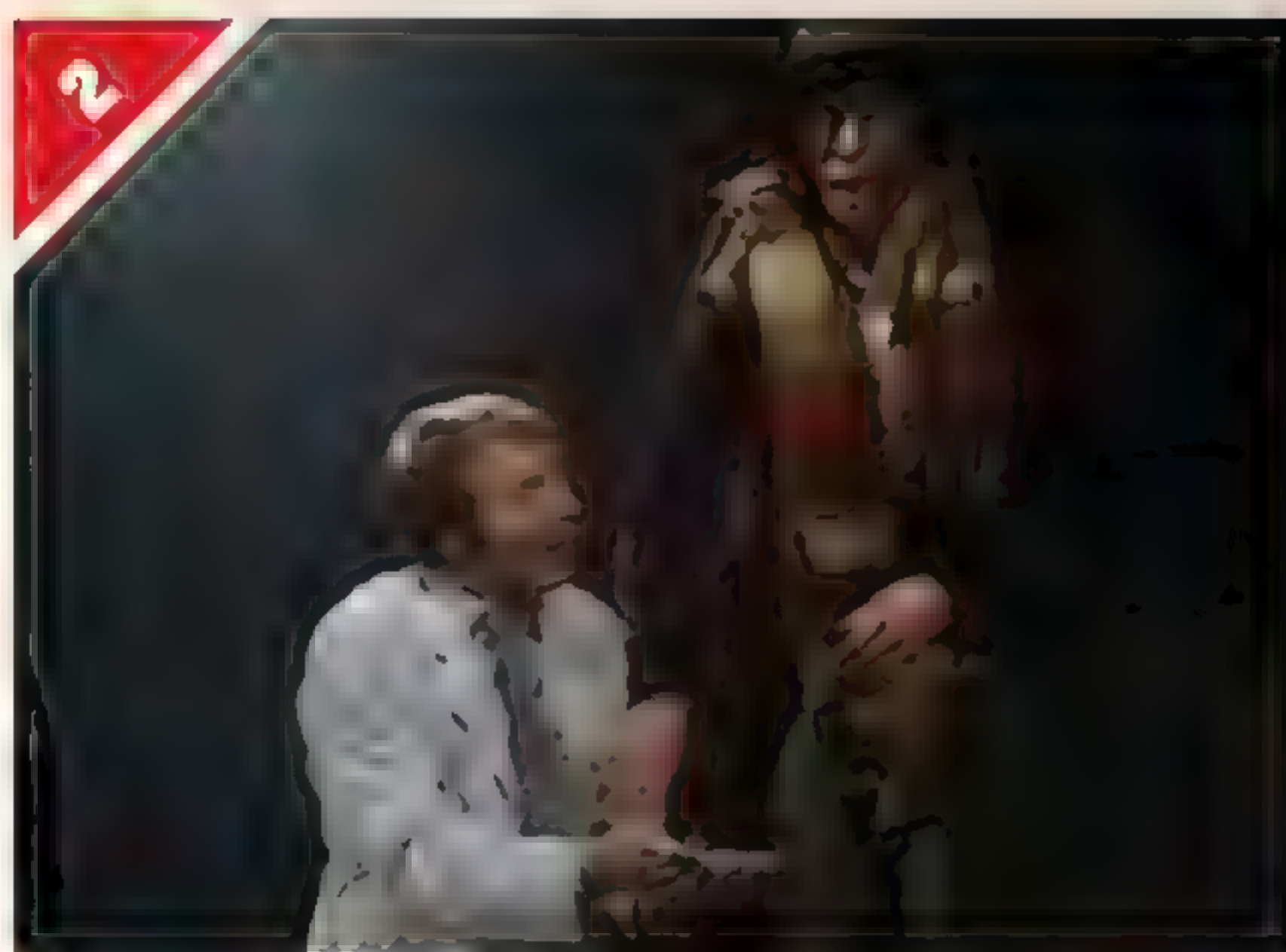
Ted's coven gathers in the chapel and Fendelman becomes hysterical, realising that his family has been used. “Mankind has been used!” [5]

Jack and Martha enter the Priory. They hear a gunshot coming from the cellar – Max has killed Fendelman! In the cellar, Thea wakes up, spread-eagled in a pentagram on the floor.

The Doctor and Leela meet Jack and Martha in a passageway.

Suddenly they are all frozen to the spot as a Fendahleen lurches towards them! [6]





PART FOUR

The Doctor takes Jack's gun and fires at the Fendahleen. It retreats in pain, enabling the four of them to escape.

In the cellar, Thea transforms into the Fendahl Core. [1] She turns the members of the coven into Fendahleen.

The Doctor spots the power cable and follows it down to the cellar. There, Leela releases Adam while the Doctor speaks to Max. It is too late for him – he has looked into the eyes of the core. The Doctor hands him a revolver [2] and a gunshot rings out as he leaves.

Leela and Adam find Jack and Martha in a passageway. They enter the laboratory and the Doctor switches off the scanner, then explains to the others that the Fendahl is a gestalt, a group creature. It consists of twelve Fendahleen and a Core, and as Max killed himself, it is not yet complete. [3]

Leela and Jack are menaced by the wraithlike form of the Fendahl Core. Leela aims the shotgun at it without looking into its eyes and hits her target. [4]

The Doctor sends Jack and his gran to their cottage and tells Adam to switch on the scanner once he and Leela are in the cellar.

Then, after two minutes, he must switch it off and run because he will have three minutes before it sets off a controlled implosion.

The Doctor and Leela return to the cellar. While the core is disorientated by the scanner, the Doctor grabs the skull and puts it in a radiation box. [5] Upstairs, Adam switches off the scanner and runs. The Doctor and Leela flee through the Priory, running through a projection of the Core, and shelter in the woods as the Priory implodes and vanishes. [6]

Back in the TARDIS, the Doctor tells Leela he will dump the skull in a supernova.



IMAGE OF

Pre-production

Writer Chris Boucher was asked by script editor Robert Holmes to provide a third story for *Doctor Who* in early 1977, on the strength of his first two serials: *The Face of Evil* [1977 – see Volume 26], which introduced the new companion, Leela, and *The Robots of Death* [1977 – see Volume 26]. By now, Graham Williams had taken over the post of producer from Philip Hinchcliffe, with a directive to remove the horror elements from the show in the wake of complaints about *The Deadly Assassin* [1976 – see Volume 26] where the BBC had admitted to over-stepping the mark. Consequently Boucher's story, *Image of the Fendahl*, was to be the only adventure of the 1977/8 series to uphold the Gothic horror tradition that Holmes had established over the previous two years.

Formally commissioned to write the four-part story on Monday 2 May,

with a delivery deadline of Tuesday 31 May, Boucher delivered his scripts on Wednesday 4 May (Part One), Tuesday 31 May (Part Two), Wednesday 8 June (Part Three), and Friday 17 June (Part Four).

Boucher's script was partially inspired by a science-fiction story he had read, in which extraterrestrial life interfered with the development of humanity, bringing them up to a high level of sophistication simply to provide the alien with a means of escaping from the planet. This formed the basis for the Fendahl's purpose. The eventual script had many parallels with *Quatermass and the Pit*, a BBC serial written by Nigel Kneale in 1958 and remade as a movie, which Boucher was particularly fond of, by Hammer Films in 1967. Both stories concerned not only a dormant alien intelligence surviving in the subconscious of mankind through the millennia, but also began with the discovery of a human skull far older than had previously been believed possible.

Image of the Fendahl was also Boucher's attempt to do a ghost story. The writer had great fun with the names such as Fetch Wood, Fetch Priory and Fetchborough, since 'fetch' was a supernatural figure in folklore, often a spectral double of a person – living or dead. The use of the skull was a cliché from horror movies, and the inclusion of rock salt as a weapon against the Fendahl again came from legend and superstition. Boucher's intention was that the Fendahleen monsters should lurk in the shadows and never appear fully, as in the 1963 supernatural horror film *The Haunting*, which he found very effective.

Anthony Read

I*mage of the Fendahl* was the final script to be edited by Robert Holmes, who had agreed to work with Williams for an extra six months as the new producer found his feet on the show. Williams, who felt that *Image of the Fendahl* was the best script of the 1977/8 series, did not want Holmes to leave, seeing him as the greatest asset the series had. Holmes, however, had now held the post for four years, which was two years longer than he had intended. Although Hinchcliffe and Williams had both previously persuaded him to stay on, he was now keen to return to freelance writing.

Holmes had been suggested for the job of script editor on the new science-fiction series *Blake's 7*, but not wanting to move on to a similar job he suggested Chris Boucher for the post. Therefore, Boucher was finishing off his scripts of *Image of the Fendahl* while editing Terry Nation's early scripts for *Blake's 7* and helping to establish the format of this new series.

Boucher's work on *Blake's 7* meant that the bulk of the rewrites required on *Image of the Fendahl* had to be performed by the

new script editor, Anthony Read, who was trailing Holmes for a couple of months. Having joined the BBC as a script editor in 1963, Read had been a senior producer at the BBC, handling major dramas such as *The Troubleshooters* and *The Lotus Eaters* before leaving the Corporation to return to freelance writing in 1973. He was contacted by Graeme McDonald, the head of drama serials, who asked him to return to the BBC. Read indicated that he was not interested in a staff role as a producer, but when McDonald said, "That's a shame, I was thinking about *Doctor Who*," the writer replied, "Ah well... now that's different..." Having always enjoyed *Doctor Who*, Read agreed to take on the role of script editor since Robert Holmes was due to leave in July. He already knew Graham Williams who had been script editor on several of his scripts for *Z Cars* since 1975; Williams had also commissioned Read for a contribution to the abandoned series *The Zodiac Factor* in 1976.

Read's work on the script included restructuring the opening and closing TARDIS scenes to include K9, as it had not been certain if K9 would become a regular fixture of the series following its initial appearance in *The Invisible Enemy* [1977 –

Below:

The Doctor fails to notice that Leela has a new outfit.



Right:

The Doctor chews the fat with a Fendahleen.

see page 44]. Holmes left *Doctor Who* in July 1977, and although both he and Read were credited on the scripts, only Holmes was given a credit on the transmitted episodes – Read taking full control as script editor with the subsequent serial *Underworld* [1978 – see Volume 28]. Read very much enjoyed working with Holmes who, like himself, was an ex-journalist.

The director assigned to *Image of the Fendahl* was George Spenton-Foster. Starting off under the name George Spenton, he had joined the BBC as a call boy in 1948 and was an experienced BBC director and producer on programmes such as *Doctor Finlay's Casebook*, *Boy Meets Girl*, *Thirty-Minute Theatre*, *Paul Temple*, *The Man Outside*, *Sutherland's Law* and *Z Cars*. Williams had worked as a script editor on *Sutherland's Law* and had specifically selected Spenton-Foster for *Image of the Fendahl* as he was aware that Spenton-Foster had experience of the night filming that Boucher's script required. Boucher

had only included this expensive shooting due to his inexperience as a writer, but the production team thought that it would be appropriate and so accommodated it.

In the camera scripts, Thea Ransome was described as 'in her late twenties, dressed in a lab coat', Ted Moss was 'a labourer... holding a bicycle on which are slung a bill-hook and sickle', Martha Tyler was 'a formidable lady of advancing years', Mitchell was 'a powerfully built security man' and Jack Tyler was 'a tall, thick-set, dark young man'. The "TARDIS Wonderful" material was an unscripted ad-lib; likewise



much of the material at the end of Part Four with the Doctor referring to K9 as "him" was a late addition. When the embryo Fendahleen appear in Part Two, 'two broad, flat ribbons of what appears to be black silk materialise across, but not attached to, [Thea's] body... As they disappear one of them, shockingly, begins to move. It humps itself up in the middle like a large, lethargic, tape worm.'

The attack

The scene in Colby's lab where Colby was persuaded not to call the police was a late addition, and the penultimate scene of Max confronting Thea in Fendelman's lab was expanded from the original. Most of the Doctor's dialogue to the skull at the end of Part Two was unscripted. In Part Four, the Fendahleen attacking the Doctor was 'like a snake striking... the waving tendrils of the feeding hole' created a howl like 'a furious sort of quadrophonic keening'. The transformed Thea was 'dressed in shining robes... radiantly beautiful... Her eyes are opaque black blanks.' During the transformation scene, it was noted 'a dark, bloated grub-like thing is writhing sluggishly on the floor'. After the attack on the Fendahleen in the corridor, it was noted 'the skin appears to have burst and slime has oozed out'.

Connections: Daily bread

➤ Although no date was given via dialogue for the setting of the story, the script and BBC publicity stated that it takes place over 30 and 31 July. This is reinforced by Martha Tyler's claim in Part Three that "'tis Lammas Eve". Lammas Day falls on 1 August, and is the first harvest festival of the year when it is customary to bring to church a loaf made from the new crop.

'Lammas' is derived from 'loaf-mass'.



On Monday 27 June, having read the scripts for *Image of the Fendahl*, Graeme McDonald commented in a memo to Williams, 'I find the incident on Page 13 in Episode 4 where Stael raises the gun to his mouth unacceptable. May we discuss?' The same day, Williams replied: 'I agree entirely with the point you have raised and I believe we have already found an alternative.'

Alan Dobie, Colin Blakely, Alfred Burke, Michael Gough (who had guest starred in *The Celestial Toymaker* [1966 – see Volume 7]), Robert Hardy, Alan Badel, William Lucas and Charles Kay were all considered for the role of Fendelman. On Monday 27 June, Anthony Bate was cast as Fendelman, but was no longer available for the production by Tuesday 12 July when the role was vacant. Director George Spenton-Foster cast Denis Lill in the role having first worked with him on the BBC1 period drama *The Regiment* in 1971 prior to their work together on *Survivors*.

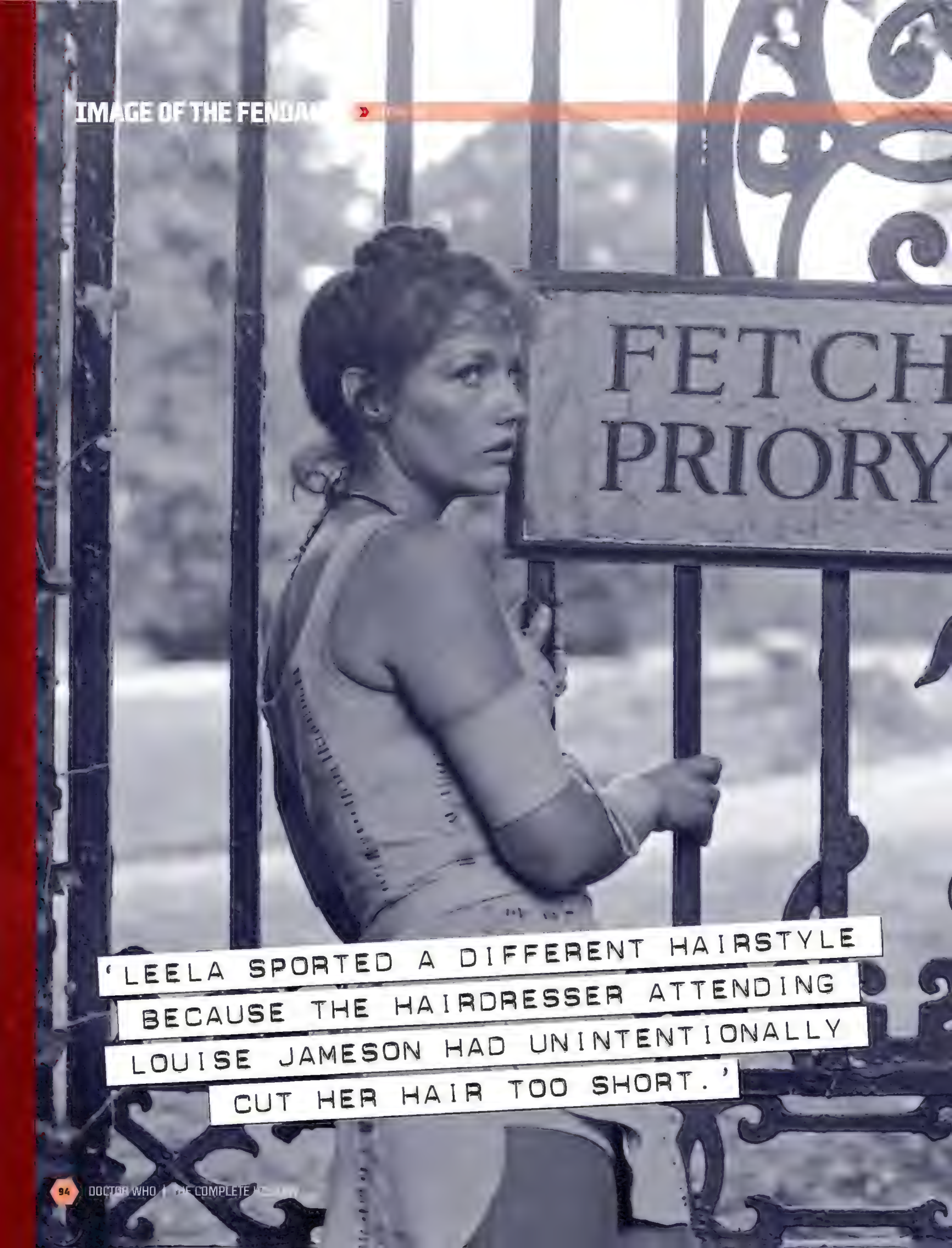
Image of the Fendahl was originally planned, and made, as the fourth story of the 1977/8 series, entering production a fortnight after *The Sun Makers* [1977 – see page 110] had finished recording in studio. However, because of problems caused by the loss of *The Vampire Mutations* at the start of the series, the transmission order was amended and the Earth-bound *Image of the Fendahl* would be brought forward to split up the two futuristic stories, *The Invisible Enemy* and *The Sun Makers*.

Make-up was handled by Pauline Cox; Amy Roberts designed the costumes while Anna Ridley supervised set design. All were new to the programme. One old hand on the show was Colin Mapson who handled the visual effects as he had previously done on *The Green Death* [1973 – see Volume 20] and *The Hand of Fear* [1976 – see Volume 25]. Dick Mills was assigned to *Image of the Fendahl* to create special sounds for the serial at the BBC Radiophonic Workshop in July. ■

Below:

It was a laugh-a-minute at Fetch Priory.





FETCH
PRIORY

'LEELA SPORTED A DIFFERENT HAIRSTYLE
BECAUSE THE HAIRDRESSER ATTENDING
LOUISE JAMESON HAD UNINTENTIONALLY
CUT HER HAIR TOO SHORT.'

Production

Location shooting for *Image of the Fenaahl* took place on 16mm colour film from Monday 1 to Friday 5 August, 1977. The cast and crew were based at hotels near Newbury and at Kintbury. For this new story, Leela sported a different hairstyle – with her hair gathered up on her head. This was because the BBC hairdresser attending Louise Jameson had unintentionally cut her hair too short: Graham Williams was

initially unhappy with this look until he was shown how short Louise's hair had been trimmed. Costume designer Amy Roberts also provided Leela with a new costume, a lighter outfit made of chamois leather by Vicki Mear, with input from Jameson herself. This replaced the original animal skin that Louise had worn since *The Face of Evil* which was now worn out. After considering having a replica of the old costume made, Graham Williams instead told Roberts to give Leela a sexier new

Connections: Shakespeare

► At the end of Part Two the Doctor encounters the skull, proclaiming "Alas, poor skull." This ad-lib from Tom Baker (one of many in this story) is a deliberate parody of the famous line from Shakespeare's *Hamlet*: "Alas, poor Yorick!", spoken by Hamlet

when holding
the skull of the
king's jester.



look. The costume, which incorporated armbands and a belt for Leela's dagger, was very cold for the actress to wear during the night shoots on the serial, although it did allow her to wear shorts under the skirt.

The Doctor's costume was also altered for the story. Tom Baker adopted a long burgundy coat in place of the grey one which he had worn in *The Sun Makers*, and with it came a new, wider 17-foot scarf.

In addition to Jameson and Baker, the other cast members required on location were Edward Evans, Edward Arthur, Geoffrey Hinsliff, Graham Simpson and a few extras as acolytes and a patrol guard. In the case of Arthur and Hinsliff, they were required to perform only one brief scene each; Arthur had arrived with a cold sore on his face and so George Spenton-Foster decided to shoot him mainly in long-shot to hide this fact.

The principal exterior for the story, Fetch Priory, was the former mansion residence of rock star Mick Jagger; a Grade II listed house called Stargroves,

in Hampshire, not far from Newbury. The sprawling house and its grounds had previously been used by the *Doctor Who* team as the priory owned by Marcus Scarman, while filming *Pyramids of Mars* [1975 – see Volume 24] in April 1975. Permission to film *Image of the Fendahl* at Stargroves was only granted on Tuesday 26 July, less than a week before filming was due to start.

Night shoots

Filming began on Monday 1 August at 10.30am with the scene of the Doctor and Leela meeting Ted Moss in the lane, followed by Adam walking Leakey, the Doctor and Leela seeing the guard at the gates to 'Fetch Priory' (mock-ups erected by the BBC) and finally Jack seeing Moss and his cohorts arrive at the priory. A Doberman and a Rottweiler were supplied by David Goodie to act as Leakey and the guard dog. A photocall, featuring Baker and Jameson outside the priory gates, was also held on this day and shooting was scheduled to wrap at 4.30pm.

The remainder of the location filming, from the Tuesday onwards, was mainly devoted to night shoots with the days spent preparing for the filming. The scenes of the Doctor and Leela in the woods, which ran through the rose garden of the manor house, were filmed on this night. Jameson was badly bitten by insects during the night shoot. For these scenes visual effects provided some atmospheric mist, and lighting contributed an eerie green glow. Unfortunately, many re-takes were required for these scenes due to the mist being either too thick or too light. For the end of Part One, film cameraman Elmer Cossey used the camera to show the point-of-view of the unseen Fendahleen closing in on the Doctor.

Below:
Fendelman
takes control.





Filming was disrupted when the generator being used for lighting caught fire. At around midnight the crew made frantic phone calls to the electrics company in London, who supplied a replacement generator by 4am allowing the sequence to be completed before dawn. However, the estate manager of Stargroves received a complaint from an angry neighbour who had been disturbed by the noise from the vehicles and activity surrounding this minor disaster. This was passed to the BBC and ultimately Spenton-Foster wrote a personal letter of apology to the resident on Wednesday 10 August.

The second day of night filming, on Wednesday 3 August, comprised scenes at the priory including establishing shots of the building. Graham Simpson also filmed all his scenes as the hiker on this evening. These scenes had originally been scheduled for the previous day's night shoot, but because time had been lost due to the generator fire, they were rescheduled for the Wednesday. Several

other planned shots were never actually filmed, presumably also due to the time lost on the generator incident. These included a shot of the hiker's body on the ground in front of the priory; two long-shots of the exterior of the priory; and a shot of the Doctor and Leela leaving the priory from the start of Part Three. As with work in Bristol on *The Sun Makers*, Baker wrapped Jameson in the Doctor's scarf when she was freezing during the night location work.

On Thursday 4 August, the scenes of the Doctor and Leela with the TARDIS (which was missing its lamp housing assembly on the roof) were filmed in a field of cows behind the manor house; this was originally to have been filmed on Monday 1 August but was rescheduled for the Thursday. Two further sequences for Part Three had been planned, with the

Also...
Adam tries to convince Thea that Fendelman's "flipped his lid".

Connections: Named after...

► Colby's dog was named Leakey by author Chris Boucher after the eminent archaeologist LSB Leakey whose finds in Africa had proven that mankind had been on Earth for longer than expected. It also has the double meaning of suggesting that the dog may have a weak bladder.



Doctor and Leela returning to, and then departing from the TARDIS (intended to be shot as day for night), but the second of these was not filmed. A reaction shot of the Doctor and Leela seeing the burning priory was also filmed. The last scheduled sequence was of Leela approaching the Tylers' cottage, filmed at the back of Stargroves' stable block. Previously utilised in *Pyramids of Mars*, these buildings had been used as Laurence Scarman's home.

Right:
The full-size Fendahleen manifests itself.

Friday 5 August was reserved for 'pick-up' shots of anything that it had not been possible to achieve on the preceding days.

Implosions and explosions

A small amount of model filming took place for *Image of the Fendahl*. This concerned the destruction of the priory by implosion at the end of Part Four which had originally been planned to be filmed on location on Thursday 4 August, but had to be abandoned. For the model shot, a photographic blow-up of Stargroves was constructed and gas jets ignited behind its cut-out windows. During editing a red filter would be placed over this footage, which was also reflected off a rippled sheet of Mirrorlon. The model, which exploded in slow motion, was intercut with film of the real house to

achieve the desired effect. The implosion was then the same film run in reverse over which Dudley Simpson's organ score was also played in reverse. The sound effects of a thunderstorm were dubbed over this material.

Rehearsals for the first studio recording session ran from Friday 12 August to Friday 19 August, kicking off on the first day with a



readthrough of the script in Conference Room 1257 at Television Centre. Chris Boucher was in attendance at the readthrough and found it a horrendous experience. Spenton-Foster had taken the rest of the team (apart from Boucher who was busy on *Blake's 7*) out for lunch to get them in a good mood for the afternoon's rehearsal. This left Tom Baker in a particularly playful mood and he proceeded to ridicule the script in front of the author, with other members of the cast following suit. Louise Jameson was glad to be working on a Boucher script again, feeling that the writer scripted particularly well for Leela, as he had created the character in the first place. Aware of Boucher's discomfort with the reading, Jameson ensured the writer was not too upset afterwards.

Rehearsals continued for the rest of the week in room 202 at the BBC's Acton rehearsal rooms. The guest cast for *Image of the Fendahl* included Wanda Ventham as Thea Ransome and Scott Fredericks as Max Stael. Ventham had previously featured as Jean Rock in *The Faceless Ones* [1967 – see Volume 10]; Fredericks had played Boaz in *Day of the Daleks* [1972 – see Volume 17]. Joining Geoffrey Hinsliff in supporting

Connections: Entertaining

► While walking through the woods, the hiker keeps his spirits up by whistling *The Entertainer*, composed by Scott Joplin in 1902. The piece became well-known

as the theme tune to the 1973 film, *The Sting*.



roles were Derek Martin and Daphne Heard. Derek Martin was a stuntman and fight arranger on earlier *Doctor Who* stories including *The Ambassadors of Death* [1970 – see Volume 15], *The Mind of Evil* [1971 – see Volume 16], and *The Claws of Axos* [1971 – see Volume 16].

The first studio recording session took place on Saturday 20 and Sunday 21 August, in studio TC6 at Television Centre. Originally, it had been planned that the first studio session would take place on Monday 22 and Tuesday 23 August, but on Thursday 5 May, this was moved back a day to 21 and 22 August. Just four days later, on Monday 9 May, it was moved back a further day to 20 and 21 August.

The location film work had been processed by the BBC's film laboratory so that it could be played onto the video tape during the studio recording, allowing for the whole serial to be edited on video in post-production. However, as had been the case with the filmed material for *Horror of Fang Rock* [1977 – see page 12], the processed film was of very poor quality, even after several different attempts. Unfortunately, the original negative was damaged in the final round of processing

and there was no other choice but to use a print that was still considered unsatisfactory, as it would now be impossible to create any further prints from the negative. Williams was extremely unhappy with this apparently recurring problem and wrote a strongly worded memo on the subject.

On the first studio day, recording took place from 7.30pm to 10pm and was devoted to Part One, starting with the two TARDIS scenes and then recording the rest of the episode in sequence, including the opening titles to the remaining episodes and the closing credits for the entire serial.

The TARDIS featured the K9 prop. The mechanical dog had its right-hand body panel removed and a fake circuit board inserted. Reference was made to the robot's creator, Professor Marius, from *The Invisible Enemy*. During the scenes when the TARDIS was dragged off course towards the hole in time, the camera was tilted, levelling out again only as the Doctor brought the ship out of the time scanner's effect.

The skull, nicknamed 'Eustace' by Colby, was an internally lit fibreglass prop powered via the fixed podium on which it stood. As Thea's mind was filled with the power of the Fendahl, Ventham's face was superimposed over the skull, aligning the actress' eyes with the prop's blank eye sockets. At the end of Part Two when the Doctor offers Eustace a jelly baby, he in fact offers a dolly mixture.

To make her transformation into the golden Fendahl Core, in the latter part of the serial, even more effective, Wanda Ventham's blonde hair was hidden beneath a dark wig for her role as Thea Ransome...

Connections: Sick dog

► Regarding the broken K9 in Part One, Leela comments that "Professor Marius would not be very pleased". This is a reference to K9's creator who had gifted the robot dog to the Doctor in the preceding story, *The Invisible Enemy* [1977 – see page 44].



Left: Leela checks to see if her hair has grown back yet.

having been told that apparently blondes could not be scientists! Graham Williams also felt that a dark-haired female scientist would be taken more seriously than a blonde one. Ventham was also directed that Thea should not smile, making a contrast with the Core's later rictus of triumph over Stael.

Fendelman's secret laboratory, where the time scanner was housed, included a variety of stock computer panels with sequenced flashing lights. There were also four monochrome monitors, onto which operating data was fed. The main imaging screen was a large green oscilloscope onto which suitably strange patterns were generated. In Part Two, when Fendelman shows an x-ray of Eustace to Colby, a standard x-ray of a skull, seen from above, was displayed with the pentagram motif of the neuro-relay added by hand.

Right:

A heated discussion breaks out over whose turn it is to do the shopping.

Puppets

The shots of Ted Moss holding his shotgun were in fact performed by armourer Alf Trustrum who, to the surprise and annoyance of Williams, on Thursday 22 September, requested a payment for an in-vision staff contribution; this fee was agreed on Tuesday 11 October.

On Sunday 21 August, recording was scheduled from 3.30pm to 4.30pm and then from 7.30pm to 10pm. This was generally devoted to Part Two, which was recorded largely in sequence, apart from the scenes of Max confronting Thea. The short scene of Leela in the priory kitchen was also recorded for Part Three at the end of the evening. For the kitchen scene where Thea collapsed, a golden soft focus halo was superimposed over Ventham's prone form using Colour Separation Overlay (CSO). Added to this montage, again by



means of CSO, were three puppet embryo Fendahleen constructed from foam rubber covered in latex. These were moving figures with a rocking mechanism and spitting tendrils, operated by air from an oxygen cylinder, emerging from their mouths. The puppets were operated by visual effects assistants Chris Lawson, Steve Lucas and Dave Bezkorowajny. Roll-back-and-mix was used to show the Fendahleen's materialisation on Thea's body.

For his scenes in the studio for Part Two, Edward Evans sported a different duffle coat from the one worn in the daytime location material, and for the scene immediately following, set at the priory. Hired for the cottage sequences was an owl, which featured briefly – presumably as Martha Tyler's 'familiar'. The cottage set was also decked out with other items indicating her involvement with the 'old religion'.

Rehearsals for the second and final recording block took place at Acton from Monday 22 August to Saturday 3 September. The three-day recording session in TC6 immediately followed from Sunday 4 September.

On the first studio day, recording ran from 8pm to 10pm and began with the



remaining scenes from Part Two before moving on to all the scenes for Part Three with the exception of the material set in the large cellar after the scene where Fendelman realises that the security guards will take their orders from Stael.

Only one full-sized Fendahleen was constructed by Colin Mapson's team, using a bamboo frame covered with foam and latex. The ribbing on the Fendahleen was a late addition requested by the production office to make the creatures appear less phallic. The creature was operated from inside by visual effects assistant Peter Wragg and had air cylinders to move the polystyrene and latex mouth tendrils. Because of its size and construction, the full-size Fendahleen was very cumbersome in the studio. The tail of the monster was seen to emit a green slime in a close-up at the end of Part Three, by dragging the prop over slime already placed on the floor. At the beginning of Part Four, as the Doctor advanced on the Fendahleen, the creature's telepathic influence was shown as a green spotlight bathing his features, which abruptly vanished as he shot the creature. At the end of the serial, the priory corridor was rigged to collapse, shortly

after the sequence of the Doctor and Leela walking directly through a superimposed image of the Fendahl Core.

In the TARDIS control room scene recorded on this day, the TARDIS data banks were represented by three clear Perspex panels carried by the Doctor, while the time-looped fifth planet was given a green vortex effect placed onto the ship's scanner via CSO.

On Monday 5 September, recording was scheduled from 2.30pm to 5.30pm, after which there was a photocall, and then from 7.30pm to 10pm. This recording was devoted to the scenes in the large cellar from Part Three, requiring extras as members of Stael's coven, and then the scenes for Part Four set in the corridor and Fendelman's lab through to the Doctor telling Colby about his theory explaining the dark side of mankind. This completed all the scenes with Wanda Ventham as Thea before she became the Fendahl Core.

The large cellar set incorporated a raised sacrificial area cornered by four pillars, a triangular altar, and an entrance stairway at the rear left-hand side of the set. On the raised dais, a pentagram was marked out with a material sensitive to Front Axial Projection – a method by which light is reflected off a mirror placed before a camera lens to make certain objects seen by the camera appear to glow. To get the full impression of size for this set, a high level camera was used to look down on the pentagram area.

In the final TARDIS scene of Part Four, Louise Jameson wore her original Leela costume for the last time. She also regained her original hairstyle, Jameson's hair having now grown back to its

Connections: Where is he?

► At the start of Part Three, Leela's line "Oh Xoanon..." as she searches for the Doctor was unscripted; this was a reference to the computer whom her tribe, the Sevateem, had worshipped as a deity in *The Face of Evil* [1977 - see Volume 26].



full length. The story concluded with K9 nodding his head, over which a squeaking sound was dubbed on. K9's complete lack of dialogue for the story meant that John Leeson did not have to be hired to provide his voice for *Image of the Fendahl*.

The final recording session, on Tuesday 6 September, was scheduled to run from 7.30pm to 10pm, and focused on all the scenes remaining for Part Four.

The transformation of Thea as she lay inside the pentagram was achieved by a video wipe across the screen between two different shots of Wanda Ventham. As the Core, Ventham had to endure extensive make-up; her face and hands were painted gold and she wore a large, ornate wig. The Fendahl's hypnotic eyes were painted in black and white over the actress' own eyelids, requiring her to play the part with both eyes closed; this was something which she found very disorientating. As

Below:
The Tylers get a surprise visitor.



the Core rose, by means of levitation, Ventham was raised from the ground to an upright position by lying on a solid metal plate attached to a compressed air lever. A photocall was held during camera rehearsals, with pictures being taken of Ventham.

Unscripted kissing

When Ted Moss was turned into a Fendahleen, a cross fade was used between Edward Evans, and one of the puppet creatures. The small Fendahleen props were CSOed onto the altar in front of the glowing skull. A different Eustace prop featured in Part Four, this one coated in Scotchlite paint, which was sensitive to Front Axial Projection. Consequently it could continue to glow when lifted up off its altar by the Doctor. The glass flasks of salt hurled by the Doctor and Leela were made of plastic for safety reasons. Their off-screen breaking achieved by sound effects, was dubbed on later. Leela's kissing of Colby was an unscripted addition worked out by Louise Jameson and Edward Arthur.

There was an overrun of three minutes due to the attempts to achieve some very difficult composite effects of the Fendahl Core moving around the priory which, through lack of time during the day, the crew was unable to rehearse adequately. ■

PRODUCTION

Mon 1 Aug 77 Stargroves Manor, East End, Hants (Lane/Wood/Fetch Priory/Priory Gateway)

Tue 2 Aug 77 Stargroves Manor (Wood)

Wed 3 Aug 77 Stargroves Manor (Fetch Priory)

Thu 4 Aug 77 Stargroves Manor

(Field/Cottage)

Fri 5 Aug 77 Stargroves Manor (standby day)

Sat 20 Aug 77 Television Centre Studio 6: Part One

Sun 21 Aug 77 Television Centre Studio 6: Part Two except final scenes; Priory Kitchen for Part Three

Sun 4 Sep 77 Television Centre Studio 6: Part Two final scenes; Part Three

Mon 5 Sep 77 Television Centre Studio 6: Large Cellar for Part Three; Early Corridor and Fendelman's Lab for Part Four

Tue 6 Sep 77 Television Centre Studio 6: Large Cellar and later scenes for Part Four

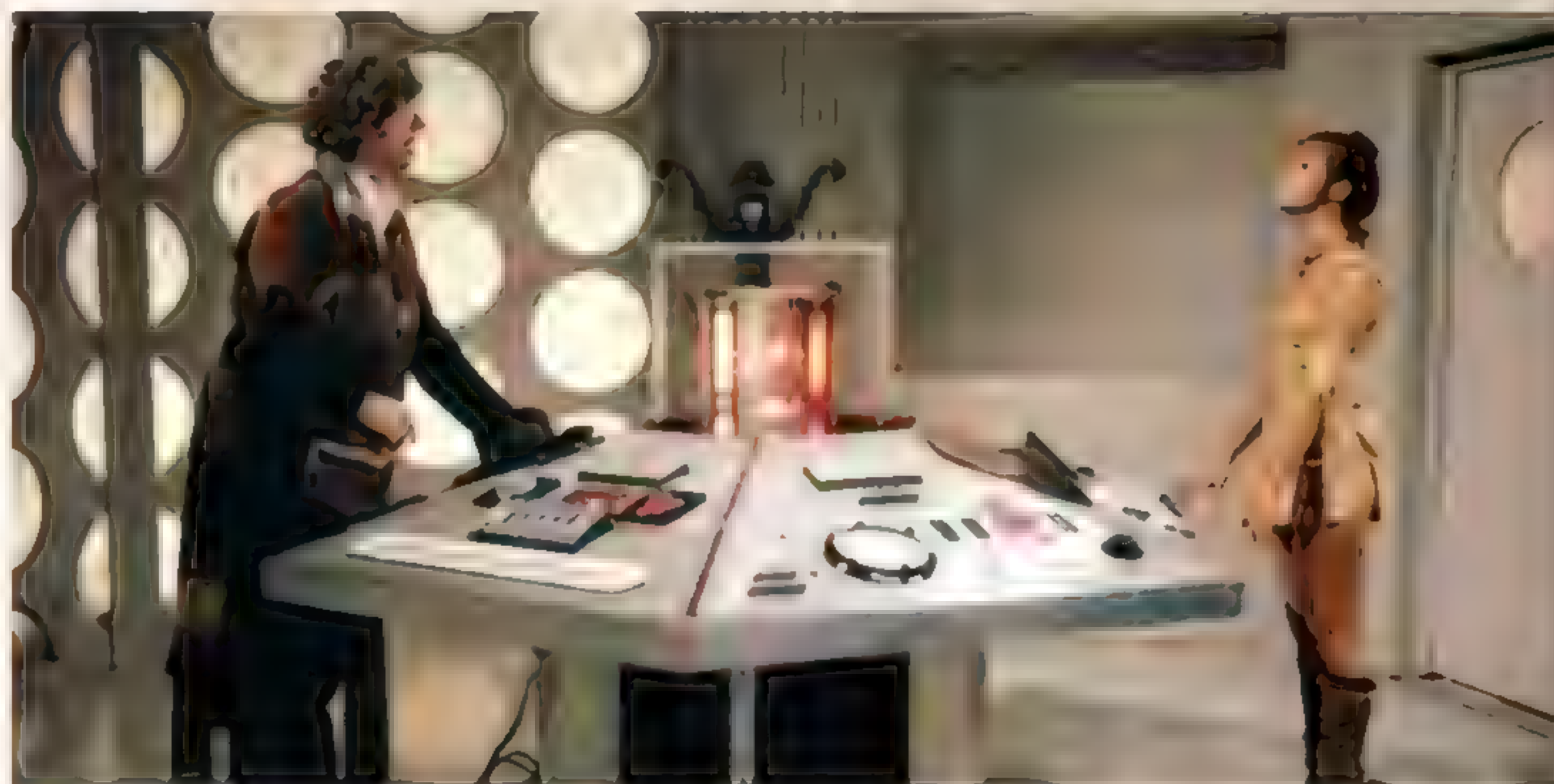
Post-production

As originally scripted, Part One was intended to begin with the hiker walking through the woods, but during editing this was dropped as the opening scene. A second scene, of the hiker walking along the lane, had been filmed but was cut entirely; the original opening scene moved back to take its place.

For the scene in the field, there was extra dialogue as the Doctor explained to Leela that cows were harmless; “They make milk. MOO!” “Is that good?” asked Leela, to which the Doctor replied, “If you like milk. I like milk.” The end of the film sequence in Part One where the Doctor and Leela met Ted Moss was cut. This would have shown that after the Doctor and Leela had moved off, Moss would have brought out a metal charm with a pentagram motif from beneath his shirt and pressed it to his forehead. This is why Moss nervously fingered his shirt collar when the Doctor mentions ghosts in the scene as transmitted. A cut was made to the end of Part One, trimming a short sequence where the Doctor heard a noise in the woods and, finding he cannot move, said “paralysis?”


In the edited Part Two, the sequence of scenes in the opening reprise differed from the end of Part One, with the studio shot of Leela entering the cottage being absent. The Doctor getting his legs going again was trimmed. Also, a seven-second shot of the Doctor entering the house was cut, along with a close-up shot of the blister on the back of Mitchell’s neck.

Part Three lost the opening of the scene where Stael injected Thea which showed Stael coming down the cellar steps; the



end of the scene where the Doctor began his recipe recitation; a film sequence of the Doctor and Leela leaving the Priory to return to the TARDIS and then entering the police box which dematerialised; parts of the coven arriving at the priory in their van, and the opening shots of Ted Moss descending the steps into the cellar. Part Four lost parts of the Doctor and Leela in the woods, and Leela calling for the Doctor on emerging from the priory. After editing, Part Four ran short. The final instalment included 57 feet of 35mm colour stock footage purchased from EMI Elstree Ltd; a spiral effect, superimposed over the Fendahl Core just before the priory imploded.

Second edits of the first three episodes were shown and a first edit of Part Four.

Dudley Simpson and six musicians recorded over six minutes of music for Parts One and Two at Lime Grove Television Music Studios on Wednesday 21 September, and a further 18 minutes for Parts Three and Four on Monday 3 October. The serial was dubbed on Saturday 15, Sunday 16, Friday 21 and Saturday 22 October. On Friday 28 October, Graham Williams extended George Spenton-Foster’s contract by four weeks to Friday 4 November. 

Above: The Doctor takes the TARDIS on a quick trip and discovers the fate of the fifth planet of the solar system.

Publicity

► The Drama Early Warning Synopsis for the serial was issued on Tuesday 16 August. This was a corrected version of the earlier promotional material document which listed the writer as Terrance Dicks. The selling points for the story were itemised as guest star Wanda Ventham and her transformation from Thea Ransome into the Core of the Fendahl. For some years, it was believed that a working title for the serial was *The Island of Fandor* as announced in the fanzine *TARDIS*, but this was a case of editor Gordon Blows having misheard the title over the phone.

► *Boffin Wanda* announced *The Sunday People* on 21 August where it was noted that 'Strange things happen to dishy Wanda Ventham when she plays a boffin in a four-part *Dr Who* story in November. She becomes a victim of a skull with evil powers.' The actress noted that this was a good contrast to an appearance which she had just

recorded for the Thames sitcom *The Upchat Line*.

► For *Image of the Fendahl*, *Radio Times* broke with tradition, and on the programme listing credited the lead character as 'The Doctor' for the first time, although the on-screen credits for the episode still read 'Doctor Who'.

► *Image of the Fendahl* was previewed as a 20-second trailer the week before it began, directly after the credits for *The Invisible Enemy* Part Four. This teaser comprised scenes from Part One, notably Thea collapsing beside the glowing skull, as the continuity announcer told viewers that the new adventure would be set on present-day Earth.

► Also to promote the serial, on the day that Part One was transmitted, various national papers carried the publicity shots of the Doctor and Leela at the gates of Fetch Priory.

Broadcast

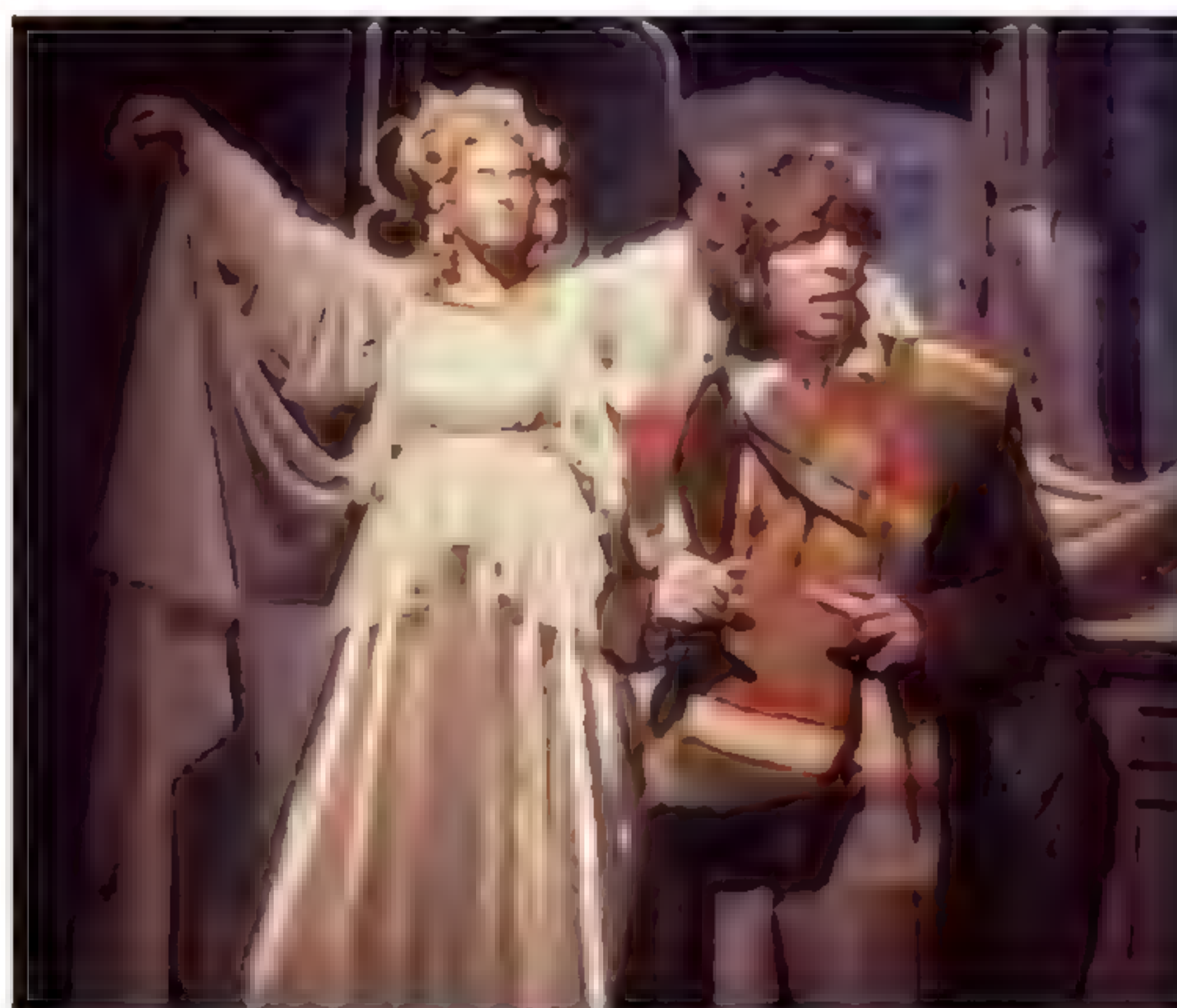
» The third episode was reviewed by 17-year-old Elizabeth Page of New Eltham in the *Evening News* for which she won the £10 prize in the *Be a TV critic* feature; she decreed that the instalment was 'just as pleasantly terrifying as it always was' and added that '*Dr Who* has a kind of ageless charm, and though to mock the programme is easy, there is something very compelling about its old-fashioned plots.'

» The story received very good ratings, which rose throughout its run to over nine million for the final instalment. In opposition to *Image of the Fendahl*, most ITV regions screened *Man from Atlantis*.

» The Doctor's activities with jelly babies that were clearly dolly mixtures were the subject of an exposé on the BBC's viewers' comment programme *Points of View* in December 1977. After an extract from Part Two of *Image of the Fendahl*, showing the Doctor offering Eustace a sweet, Graham Williams explained that the Doctor was offering one thing while dispensing something else purely to confuse people!

» *Image of the Fendahl* was broadcast in many different territories, including: the United States, Australia, Rhodesia and Honduras. The story was marketed to North America by Time Life in 1978, for which it had additional narration by Howard Da Silva. In the 1980s, it was also syndicated as a TV movie. In Australia, the story was rated 'G' after two camera shots relating to Fendelman's shooting by Stael in Part Three had been removed.

» The serial was shown on UK Gold from February 1994 in episodic and omnibus format. BBC Prime screened the story in December 1998/January 1999.



Left:
The Doctor
confronts the
Fendahl Core.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 29 October 1977	6.10pm-6.35pm	BBC1	24'38"	6.7M (70th)	-
Part Two	Saturday 5 November 1977	6.10pm-6.35pm	BBC1	24'44"	7.5M (64th)	75
Part Three	Saturday 12 November 1977	6.05pm-6.30pm	BBC1	24'22"	7.9M (63rd)	-
Part Four	Saturday 19 November 1977	6.10pm-6.35pm	BBC1	20'32"	9.1M (46th)	61

Merchandise

Right:

The video cover by Andrew Skilleter and the DVD cover by Clayton Hickman.



Above:

The Target novelisation with a cover by John Geary.

Far right:

The Underground Toys' collectors' set.

In July 1979, Terrance Dicks novelised Chris Boucher's story as *Doctor Who and the Image of the Fendahl*, with simultaneous publication in hardback from WH Allen and in paperback from Target. Throughout the book, Dicks spells Fendelman's name as 'Fendleman'. The prolific author would later cite the adaptation as one of his favourite *Doctor Who* novelisations. Latterly the book, which sported a cover painting by John Geary, was numbered book 34 in the *Doctor Who* Target Library.

In 1984, the book *Children and Television* by Cedric Cullingford, included various comments from children interviewed in 1979 which showed the effectiveness of various images in *Image of the Fendahl*. The youngsters could recall the use of the skull and also Thea's face merging with it as elements that had scared them even though they could not recall any of the plot itself.

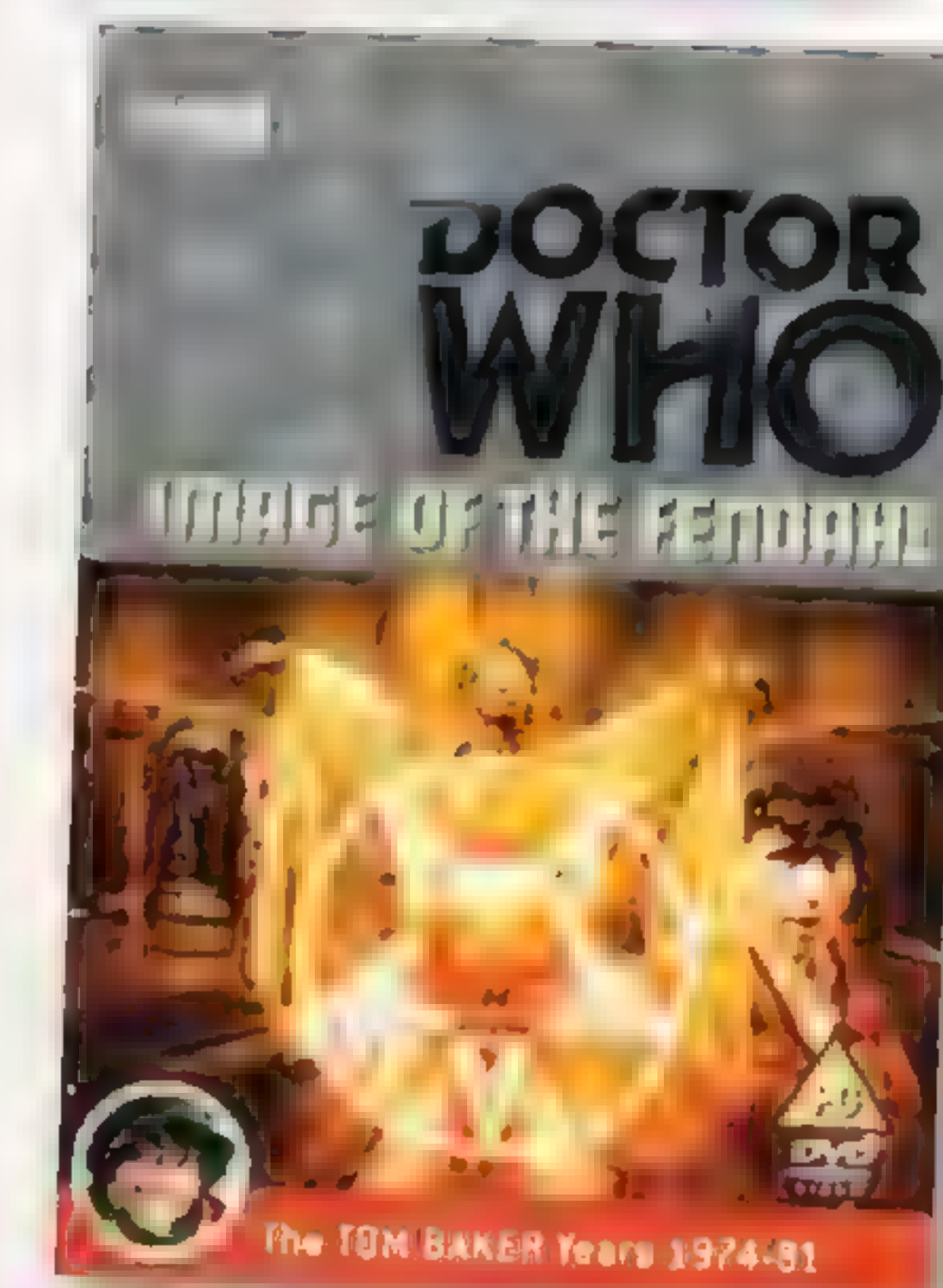
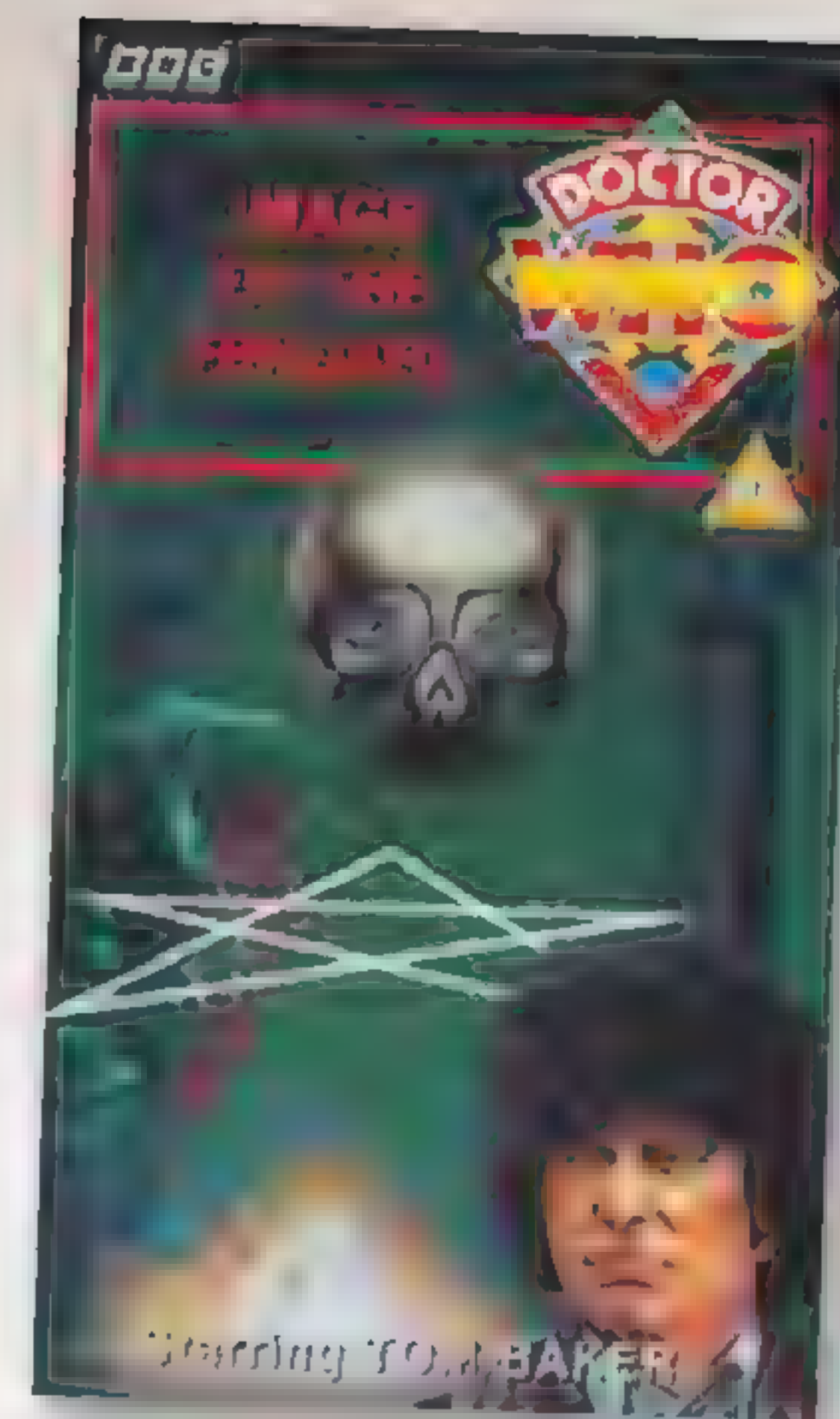
The sound effect of 'Fendahl Shuffle and Slobber' was included on the CD *Doctor Who: 30 Years at the Radiophonic Workshop* issued in July 1993 by BBC Enterprises. Jondar International issued a phonecard for the serial in 1997, and Harlequin Miniatures produced a Fendahleen figure in 1999.

Image of the Fendahl was released on VHS by BBC Enterprises in March 1993 with an artwork cover from Andrew Skilleter. The DVD release followed in April 2009. The extras on the disc were:

- ▶ **Commentary** with Tom Baker, Louise Jameson, Wanda Ventham and Edward Arthur
- ▶ **After Image** - making-of documentary featuring Anthony Read, Louise Jameson, Edward Arthur, Wanda Ventham, Colin Mapson
- ▶ **Deleted & Extended Scenes**
- ▶ **Trailer**
- ▶ **Photo gallery**
- ▶ **Easter Egg** - A Very Leela Christmas
- ▶ **Radio Times Listings** in Adobe PDF format
- ▶ **Subtitle production notes**

An *Image of the Fendahl* collectors' set was issued by Underground Toys in December 2011. The set included: a Leela action figure with knife, a large Fendahleen, a small Fendahleen and a skull with plinth.

Issue 70 of GE Fabbri's *Doctor Who - DVD Files* covered the serial in September 2011. ■



Cast and credits

CAST

Tom Baker..... Doctor Who¹
with

Louise Jameson..... Leela
Wanda Ventham..... Thea Ransome
Daphne Heard..... Martha Tyler
Denis Lill..... Dr Fendelman [1-3]
Edward Evans..... Ted Moss
Scott Fredericks..... Maximillian Stael
Edward Arthur..... Adam Colby
Derek Martin..... David Mitchell [1-2]
Geoffrey Hinsliff..... Jack Tyler [2-4]
Graham Simpson..... Hiker [1]

¹ Credited as The Doctor in *Radio Times*

UNCREDITED

John Emms, Geoffrey Witherick, David Elliott, Roy Pearce..... Security Guards
Alf Trustrum..... Double for Ted Moss
Ray Knight, Douglas Stark, Jay McGrath.... Men
George Miller, Martin Grant, Joe Phillips, Mark Holmes, David J Grahame, John Delaney, Valerio Martinez, Geoffrey Pennells, Leela Hoffman..... Coven Members

Peter Wragg..... Fendahleen Operator
Wanda Ventham..... Fendahl Core

CREDITS

Written by Chris Boucher
Incidental Music by Dudley Simpson
Production Assistant: Prue Saenger
Production Unit Manager: John Nathan-Turner
Lighting: Jim Purdie
Sound: Alan Fogg
Film Cameraman: Elmer Cossey
Film Recordist: Bill Meekums
Visual Effects Designer: Colin Mapson
Special Sound: Dick Mills
Costume Designer: Amy Roberts
Make-Up Artist: Pauline Cox
Script Editor: Robert Holmes
[uncredited: Anthony Read]
Designer: Anna Ridley
Producer: Graham Williams
Director: George Spenton-Foster
BBC © 1977



Left:
The cast and crew of *Image of the Fendahl*.



Profile

CHRIS BOUCHER

Writer

Born Christopher F Boucher in 1943, in the Essex coastal town of Maldon, he was an only child and listened keenly to BBC radio comedy and drama such as science-fiction series *Journey Into Space* (1953-8) and read US science-fiction pulp magazines, including *Amazing Stories*. Raised in the Catholic faith, he was a choirboy but in later life would vehemently renounce religion.

After leaving school, Boucher spent a year in Australia and on returning to England briefly worked in a ball bearing factory before his father, who worked at Calor Gas, found his son a management trainee post there. He studied A levels at night school before Calor put him through a BA Economics course at Essex University.

He had married wife Lynda (née Macklin) in Durham in summer 1966 and in 1969 she gave up work to have their first son.

Looking for extra income, Boucher began writing for television.

Quickie gags he submitted to Saturday late night review *Braden's Week* earned a then-impressive £5 each. Eventually he won a weekly £25 contract for its last series in 1971/2. Other early comedy credits came on *The Saturday Crowd* (1969), *Dave Allen at Large* (1971-6), holiday camp sitcom *Romany Jones* (1973/4) and transmitted pilot *Slater's Day* (1974).

His agent John Hayes suggested Boucher expand his oeuvre with something like *Doctor Who* and he submitted a sample script for a story called *The Silent Scream* in early 1975. Robert Holmes was impressed enough to commission a script from Boucher that August, which became *The Face of Evil* [1977 – see Volume 26]. Advised to incorporate a prospective new companion into his storyline, Boucher created Leela, inspired by *The Avengers'* Emma Peel and the Palestinian terrorist Leila Khaled. Holmes asked Boucher to write the following serial *The Robots of Death* [1977 – see Volume 26] and again include Leela. The two writers subsequently came into legal conflict over Boucher's rights claims to Leela, the BBC later awarding him a one-off payment. *Image of the Fendahl* was his third and final *Doctor Who*. A mooted

Right:

Chris Boucher script edited *Blake's 7* and created *Star Cops*.

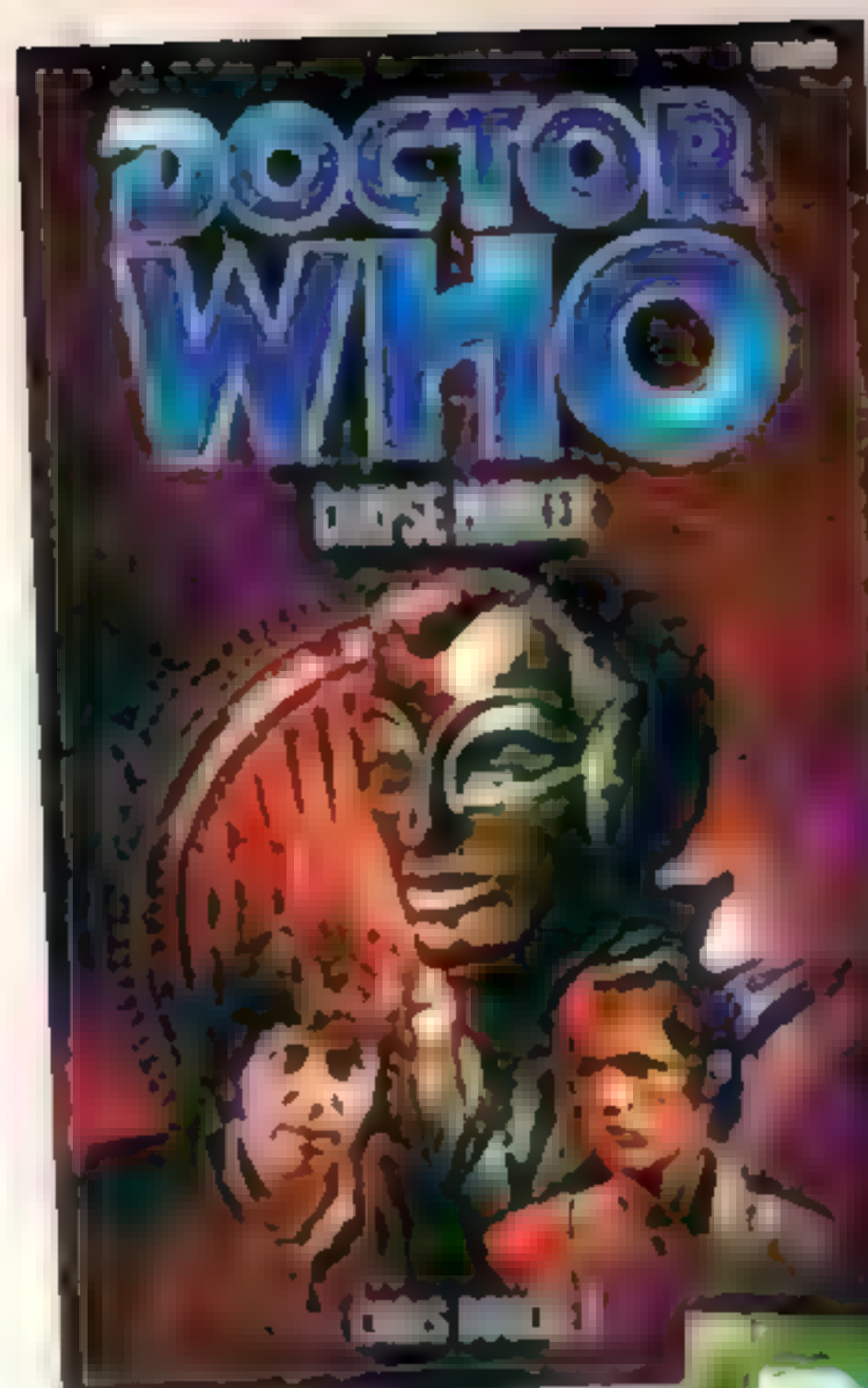


fourth script was scotched when Boucher won a script editor's job elsewhere in the BBC.

Robert Holmes had passed up an offer to become script editor on Terry Nation's new science-fiction adventure series *Blake's 7* (1978-81), and suggested Boucher in his place. Boucher immediately resigned from Calor and remained with *Blake's 7* for its entire four series. Nation's influence waned after the show's first series leaving Boucher, and producer David Maloney, as chief creative forces.

Boucher himself penned nine episodes, including the series' shocking finalé, in which all of the regular cast appeared to be massacred. This became more fatal than Boucher intended when the series was not renewed – becoming a bloody end rather than a thrilling cliffhanger.

Moving into crime drama for a spell, Boucher penned BBC radio murder mystery serial *A Walk in the Dark* (1981). He script edited a batch of latter second series episodes of Robert Banks Stewart's detective series *Shoestring* (1980), also supplying a Christmas episode script.



He then script edited the third series of police drama *Juliet Bravo* (1982), also supplying one script, then the third and fourth series of detective show *Bergerac* (1983-85) also writing two episodes.

Boucher created space-age TV detective drama *Star Cops* (1987), writing five episodes of nine made, although he disagreed with producer Evgeny Gridneff

over many production decisions. Carelessly scheduled on BBC2 in summer 1987 it failed in the ratings, although it found an appreciative cult audience. Boucher published mail order novelisations of five episodes in the mid-90s, eventually republished in one volume in 2013.

Moving back into crime drama, he script edited the third series of *The Bill* (1987) and later wrote an episode aired in 1990. Around this time he also wrote two episodes of Jim Davidson's chauffeur sitcom *Home James!* (1987-90). Boucher performed some script editing on Robert Banks Stewart's *Moon and Son* (1992) and was set to work on its second series when the show was cancelled in pre-production.

Four *Doctor Who* novels featuring the Fourth Doctor and Leela were published by BBC Books; *Last Man Running* (1998), *Corpse Marker* (1999), *Psi-ence Fiction* (2001) and *Match of the Day* (2005).

He approved the *Kaldor City* audio range from 2001, produced by Magic Bullet Productions, which drew on characters and elements from various *Doctor Who* and *Blake's 7* Boucher scripts. Boucher himself wrote the episode *Death's Head* (2002).

Boucher lives in Ascot, Berkshire. He has three sons; the youngest, Nathan, provided the name for his *Star Cops* hero Nathan Spring. ■

Left:

Doctor Who novels by Chris Boucher.





THE SUN MAKERS

STORY 95

Landing on Pluto in the far future, the Doctor is surprised to discover it is inhabited. The human population is subjugated by extortionate taxation, imposed upon them by the ruling Company, so the Doctor and Leela lend their hands to the rebellion.





Introduction

Like all of the very best writers, Robert Holmes was funny. Even the most serious scriptwriters know that the darkest moments often have a funny side to them. It was possibly a thought that entered Holmes' head when he got his tax bill.

The Sun Makers is, broadly speaking, a political satire. It's not especially partisan – it ridicules the kind of excessive taxation associated with the left, and yet it's a capitalist system that is oppressing the Megropolis workers. Overall, it follows the well-trodden path of other *Doctor*

Who stories that feature an enslaved society under an evil, dictatorial régime. Except that in this case it's peppered with wry observations like Leela's reaction to Gatherer Hade: "Perhaps everyone runs from the tax man."

Humour is often a good way of making us engage with political ideas. In *The Happiness Patrol* [1988 – see Volume 44], we're certainly meant to be amused by Sheila Hancock's impression of Margaret Thatcher. She portrayed a leader who crushed her planet's mining community, while insisting that everyone has a smile on their lips. Later the gross, green Slitheen

'POLITICAL ISSUES
WILL INEVITABLY
CREEP INTO
MANY STORIES.'

of *Aliens of London/World War Three* [2005 – see Volume 49] claimed they had massive weapons of destruction that could be deployed in 45 seconds – a joke at the expense of Tony Blair's Labour government that was in power at the time.

Some might argue that *Doctor Who* shouldn't be political. Should 2015's *The Zygon Invasion* have featured 'radicalisation' as a theme? Should *Nightmare of Eden* [1979 – see Volume 31] have put forth the idea that people can make their own choice about whether to take drugs? Did the political basis for stories like *The Curse of Peladon*, *The Mutants* [both 1972 – see



Left: Sheila Hancock based her performance on Margaret Thatcher in 1988's *The Happiness Patrol*.

Volume 18] and *The Green Death* [1973 – see Volume 20] serve the series well?

Political issues will inevitably creep into many stories, it's a part of everyday life. *The Sun Makers* is certainly very popular. The unctuous Hade is a delightfully absurd example of the kind of bureaucrat we all hate. And despite his small stature, the Collector is a larger-than-life villain played with relish by Henry Woolf.

The BBC, since its inception, has aimed to inform, educate and entertain. If you can make a point about something *and* raise a smile, then surely that's not such a bad thing. "Praise the Company!" ■

PART ONE

In a drab corridor in Megropolis One of the planet Pluto, Citizen Cordo is informed that his father has died and Gatherer Hade is expecting his death taxes. Visiting Hade in his office, Cordo is horrified to learn that he owes 117 talmars. As a D-Grade worker, he has no hope of paying that. [1]

The TARDIS materialises on a roof overlooking a vast city. [2] Leela spots Cordo walking towards the edge. The Doctor distracts him, enabling Leela to pull him to safety.

Their arrival is detected by Hade's assistant, Marn.

Cordo explains that he can't afford to pay his taxes. They hear a siren and Cordo tells the Doctor and Leela to run. They descend in an elevator, as Hade examines the TARDIS which he imagines is part of a criminal enterprise to smuggle contraband. [3]

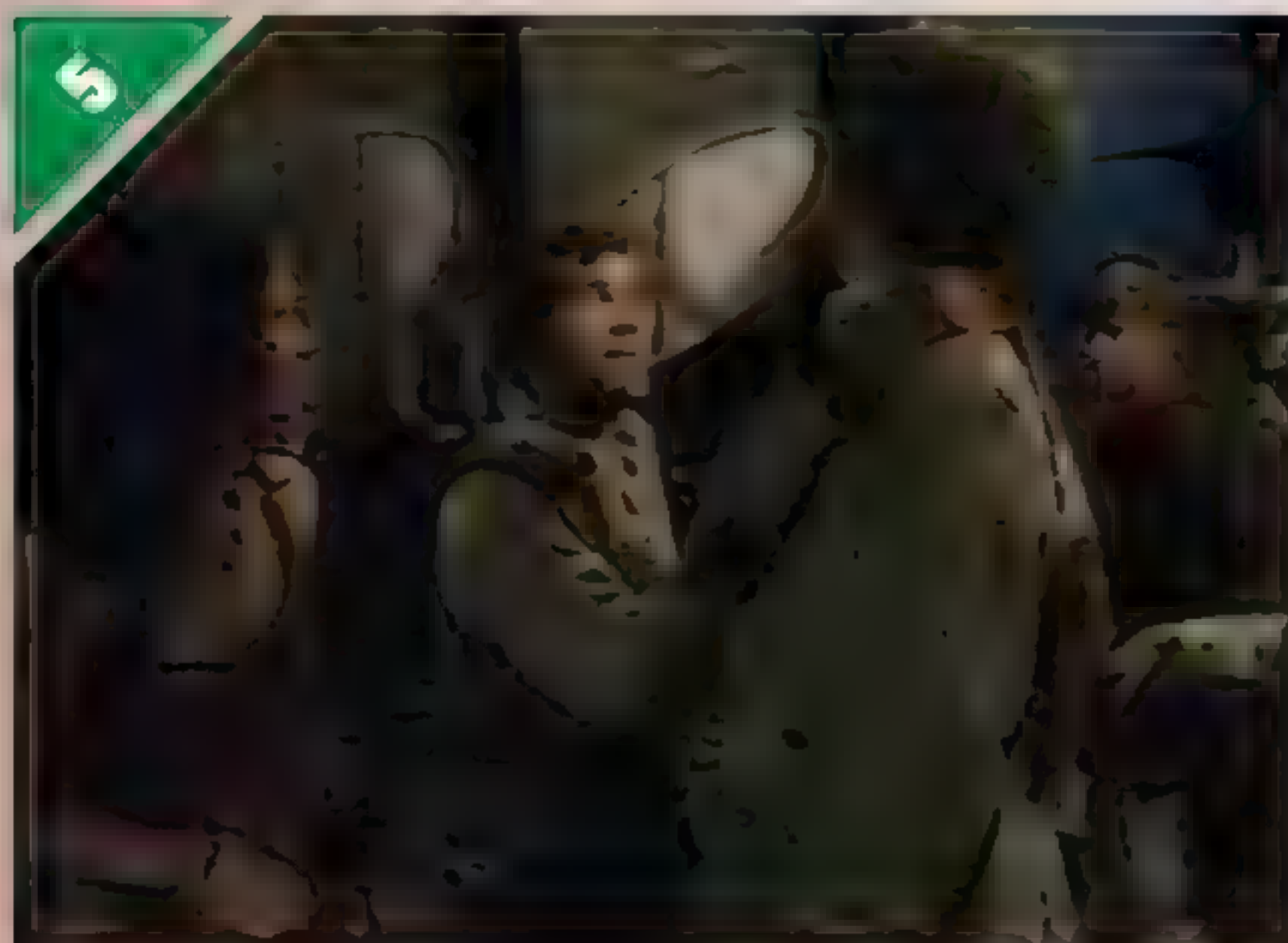
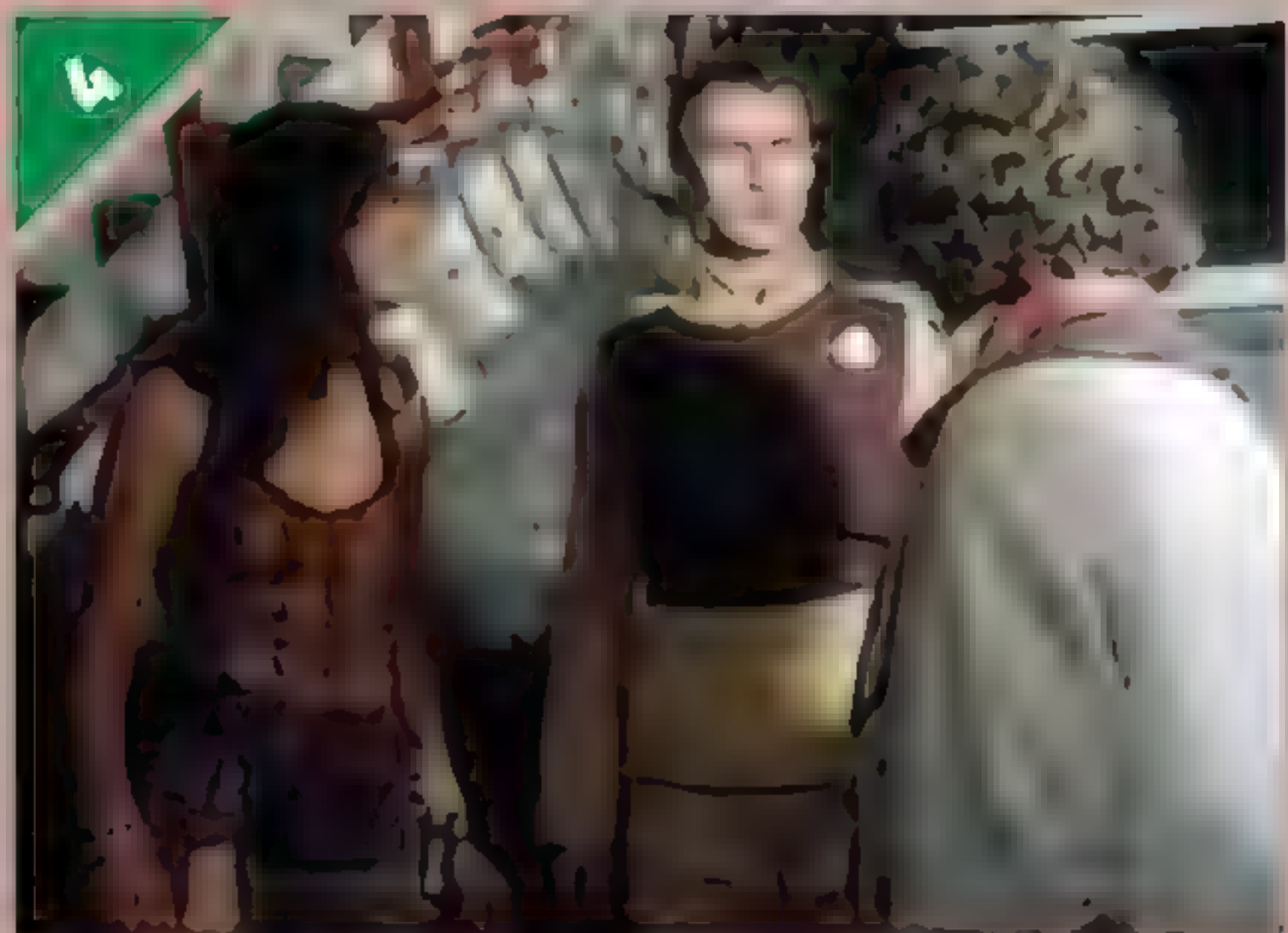
Cordo says that he has heard of outlaws in the undercity, but he is afraid to go down there, because there is no light. There is no darkness in the city because Pluto has six artificial suns. [4]

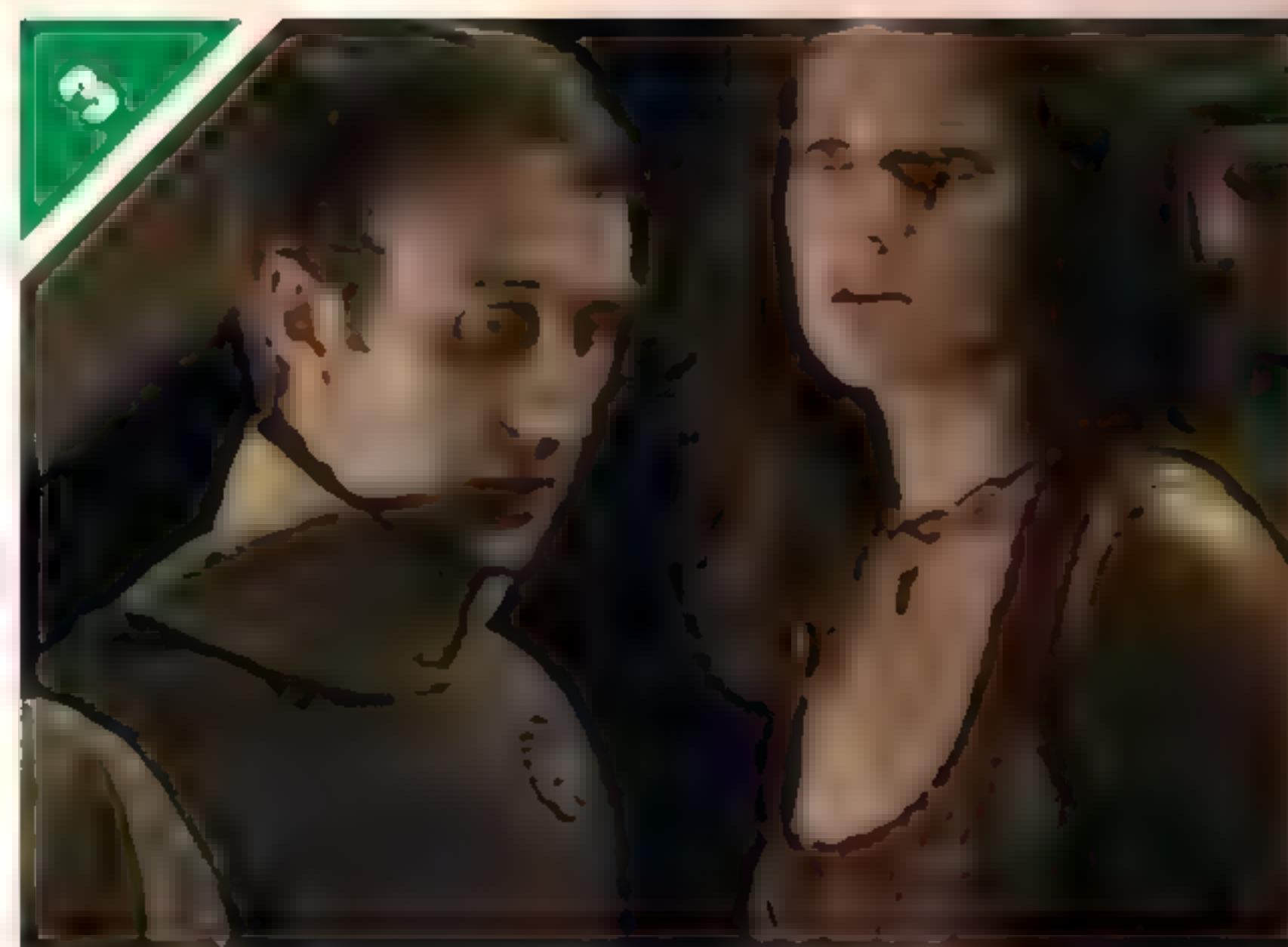
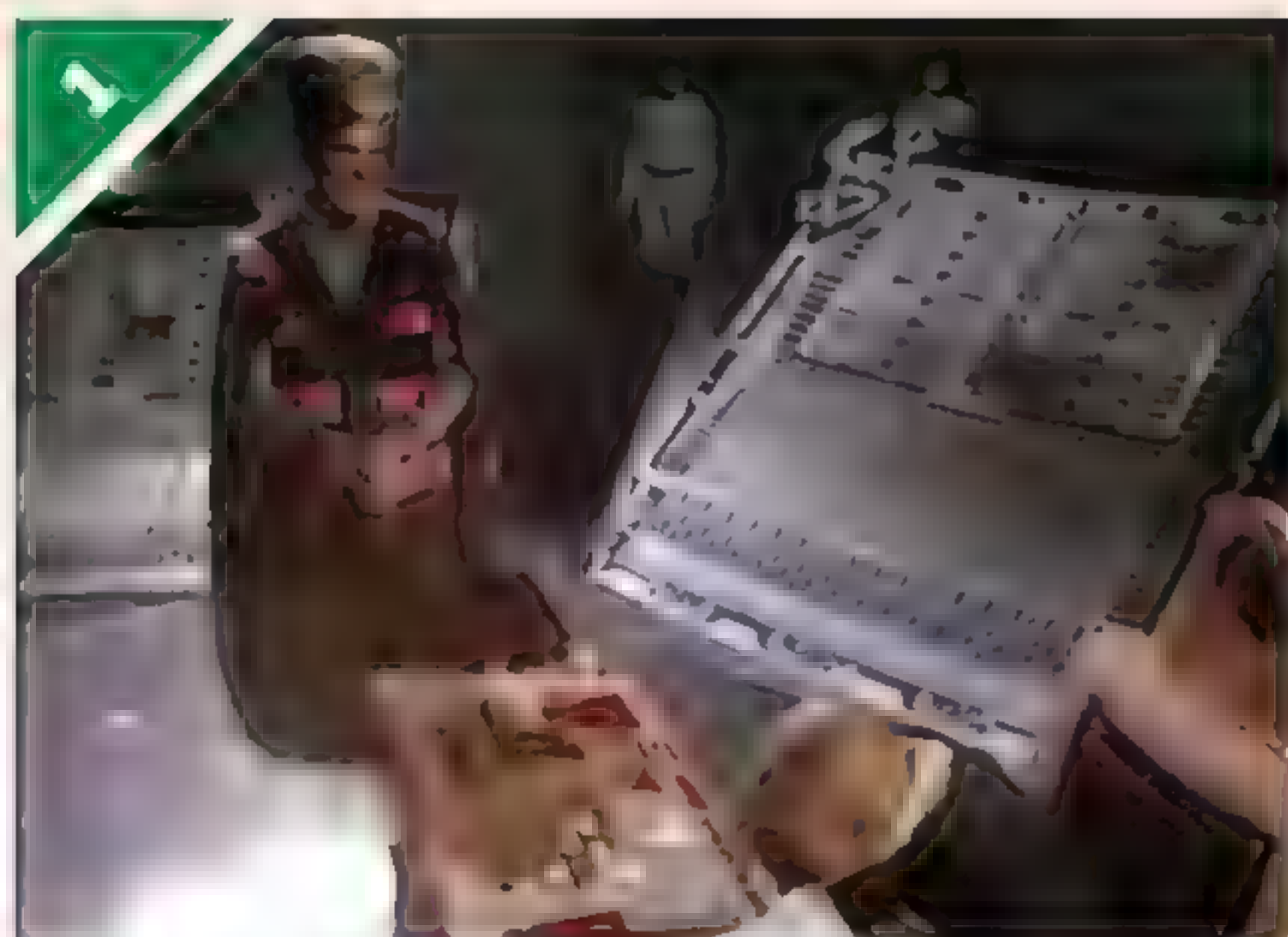
Hade and Marn observe on a monitor as K9 leaves the TARDIS and follow his progress through the subways.

The Doctor, Leela and Cordo are ambushed by the outlaws and brought into their base. [5]

Their leader, Mandrel, tells Cordo that if he is to stay with them he will have to earn his keep by stealing from the upper levels. One of the outlaws, Veet, forges a "consumcard", making it out for a thousand talmars. Mandrel tells the Doctor to go the "ConsumBank" on Subway 37 and if he has not returned by the time a candle burns down, they will kill Leela.

The Doctor and Cordo go to the ConsumBank where the Doctor enters the cubicle and uses the card. The cubicle slams shut and fills with gas! [6]





PART TWO

Cordo hides as two guards wheel the Doctor away.

Hade visits the Collector in his computer complex and warns him that he believes that dissidents are fomenting a rebellion. [1]

The Doctor wakes in the Induction Therapy Section of the Correction Centre. His fellow captive Bisham informs the Doctor he was brought in an hour ago. [2]

Mandrel tells Leela that her time is up... and Cordo arrives with the news that the Doctor has been captured.

The Doctor hops around the Therapy Section in his straitjacket, sabotaging the equipment. Bisham says he used to work at a chemical plant in charge of PCM production, which the Doctor recognises as an airborne anxiety-inducing agent.

Leela attempts to rescue the Doctor. [3] Cordo goes with her. Emerging from the undercity, they meet K9.

An attendant places helmets on the Doctor and Bisham. When he tries to switch them on, he is electrocuted.

Marn informs Hade that the Doctor is in the Correction Centre. Hade has the Doctor brought to his office and gives him the thousand talmars as a ploy to allay his suspicions. [4] The Doctor leaves, unaware that Marn has keyed the tracker system to follow him.

K9 leads Leela and Cordo to the Therapy Section. K9 stuns one of the guards and they find and release Bisham. But then the stunned guard wakes up and sounds the alarm. Hade and Marn watch as the Doctor descends into the outlaws' base. He delivers the talmars to Mandrel and learns that Leela has gone to the Correction Centre. [5]

Cordo tells Leela they must be daring and take the P45 return route. But to their horror they find that the guards have set up a roadblock – and behind them more guards are gliding towards them in a cruiser! [6]

PART THREE

Leela tells K9 to get out of sight. The cruiser halts and K9 blasts both the guards. Leela, Cordo and Bisham take their guns and ride the cruiser through the roadblock, but Leela is shot and falls to the ground. [1]

Mandrel threatens to burn the Doctor if he doesn't confess to being a spy. Just in time, Bisham and Cordo arrive and order Mandrel to stop.

The Doctor tells the outlaws that the people in the city would rebel against the Company if they were given the chance to breathe clean air. [2] All they have to do is lower the temperature in the vapour chambers.

Mandrel recalls that they are all controlled from the same place.

Leela is hauled in for questioning by the Collector. [3] She reveals that the Doctor is a Time Lord. The Collector consults with his computer, which informs him

that the Time Lords are the rulers of the planet Gallifrey.

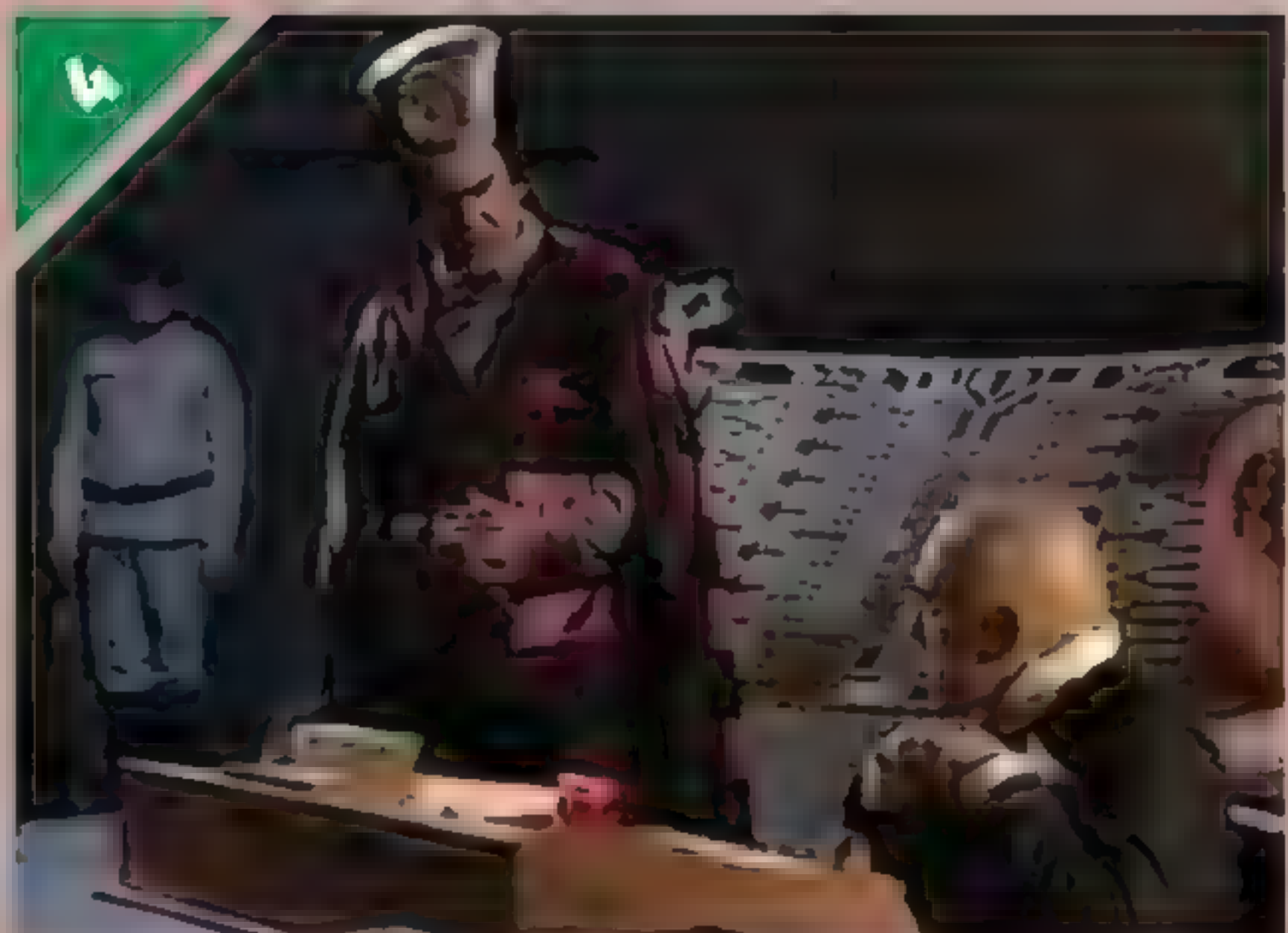
The Doctor outlines his plan. While he goes to Main Control, the others should scatter through the city and remind the people they are human beings.

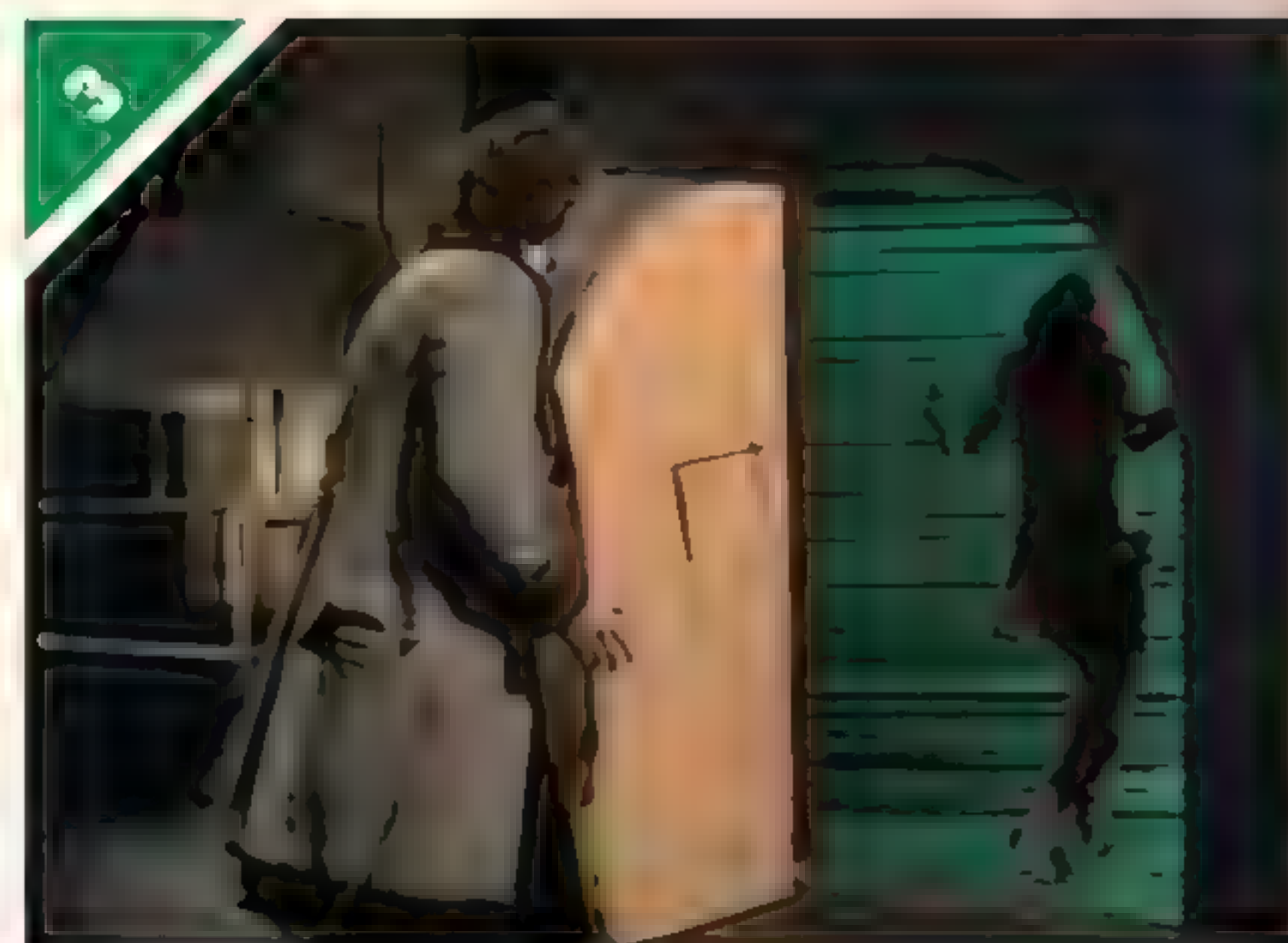
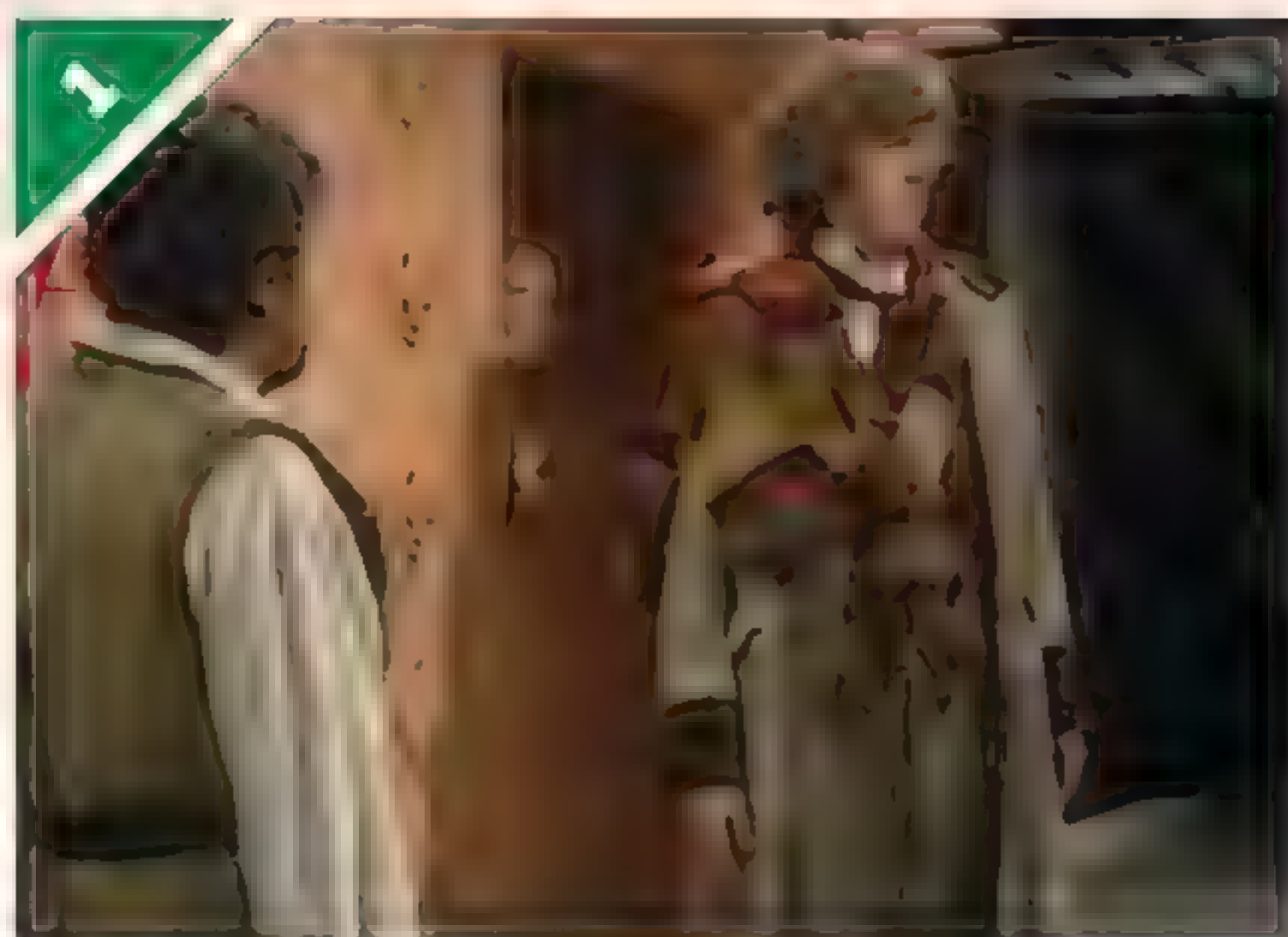
The Collector orders Hade to announce – and pay – a reward for the Doctor's capture. He also orders him to arrange for Leela to be publically executed. [4]

The Doctor, K9, Bisham, Mandrel and Cordo enter Main Control. The two workers there, Synge and Hakit, agree to join in with the revolution.

There is a public bulletin announcing Leela's execution. She will be put in a condensation chamber in the Exchange Hall. The Doctor suggests they cut the water supply to the pumps long enough for someone to crawl in through a vent and get her out. The Doctor climbs in and Mandrel gives him two minutes. [5]

In the Exchange Hall, the Collector watches in glee as Leela is sent into the condensation chamber. [6]





PART FOUR

The Doctor rescues Leela and they make it back to Main Control, where Bisham announces that the PCM is clearing from the air faster than expected. The Doctor leaves K9 with the outlaws while he heads to the Collector's palace with Leela. [1]

In one of the dormers, a guard tries to get the citizens to report for work but they refuse. [2]

The Doctor and Leela overpower the guard in the computer complex. Leela wants to kill him so that he can't raise the alarm, but the Doctor hypnotises him instead.

Marn informs Hade some workunits have gone to the roof and Hade goes to deal with them. The Doctor opens the Company vault and Leela rushes in – only to be stunned by a forcefield. [3]

Hade accosts the citizens on the roof. [4] The citizens, led by Veet, throw him off.

The Collector returns to the computer complex to find the mesmerised guard and the Doctor. The Doctor asks the Collector about the Company and learns that he is Usurian. They gained control of humanity by offering to move them from the dying Earth to Mars, after their engineers had made that planet habitable. Then, when Mars' resources were exhausted, they moved them to Pluto. [5]

Hearing gunfire, the Doctor tells the Collector to wake up and look at the facts – waking up the guard. The Collector prepares to implement his contingency plan – killing everyone with a deadly poison delivered by sprinklers. But Leela comes around and overpowers the guard.

The Collector becomes agitated by the computer's economic analysis. Cordo and Mandrel arrive in time to see the Collector go into liquidation, melting down a plughole in his chair. [6]

Back on the roof, the Doctor and Leela say their farewells to Cordo, Bisham, Mandrel and the other outlaws.

Pre-production

“We felt there was room in the season for a satire, which in fact was what *The Sun Makers* was by-and-large, on the whole system of taxation, at the same time containing the elements of an adventure-drama,” commented producer Graham Williams in the fanzine *Gallifrey* Issue 7 (spring 1979).

Below:

“High five anyone? Oh come on, don’t leave me hanging.”

After three-and-a-half years as script editor of *Doctor Who*, Robert Holmes decided to leave the series at the start of 1977. Producer Philip Hinchcliffe, with whom Holmes had enjoyed a good working

relationship, was being moved on to inherit a new BBC police film series called *Target*; Hinchcliffe’s successor, Graham Williams, had already been appointed. Holmes wanted the incoming producer to have a clean slate, but Williams persuaded Holmes to remain on the series for another six months to help bridge the transition period. Knowing that he would be leaving, and therefore no longer having to produce scripts at short notice to plug the non-delivery of others, Holmes started to develop an idea for a new four-part serial just after *The Talons of Weng-Chiang* [1977 – see Volume 26] completed production.



The storyline Holmes discussed with Williams concerned a world where the population is being exploited by a colonial power; this would play on facets of Britain's Imperial past, something Holmes had drawn upon in earlier scripts. The means by which the colonial rulers would wield power presented itself to Holmes when he read a factual scientific work entitled *The Iron Sun: Crossing the Universe Through Black Holes* by Adrian Berry; published in April 1977, this discussed various ideas including the concept of man-made stars and the practicalities of the physics involved. The Doctor would find himself caught up in an anti-colonial rebellion by a group of freedom fighters seeking independence.

Satire of tax

Given the go-ahead to develop his idea, Holmes set to work. By the time Holmes' serial had entered production, his successor, Anthony Read, was starting to trail him as script editor. Read, who had known Williams from both *The Troubleshooters* and *Z Cars*, and Holmes from various previous projects, had originally approached the *Doctor Who* office with a prospective storyline; it had been Holmes who suggested that Read should take over from him in spring 1977. Williams had already commissioned Read for a script for the unmade BBC/American co-production *The Zodiac Factor* the previous year.

Holmes' ideas had taken shape by early April, and the formal commission for the writer came retrospectively on Monday 30 May; the target delivery date was set as Friday 27 May. However, since his initial discussions with Williams, Holmes had become engaged in a battle with the Inland Revenue over the taxation of his earnings



Above:
Leela the
escape artist.

as a freelance writer. Disliking both officialdom 'prying' into his affairs and the 'ludicrous' rules he had encountered, Holmes elected to have the rulers of his repressive colonial state operate like tax officials; having never seen himself as a serious writer, he saw how the Revenue's 'absurd' regulations could be used to humorous effect. Slowly, his new serial, *The Sun Makers* (often erroneously referred to as *The Sunmakers* in publicity material), evolved from being an anti-colonial tract to a full satire of the tax and financial worlds. And since a plutocracy was a society controlled by a small minority comprising the wealthiest people, the planet of Pluto – then referred to as the furthest planet from the sun in the solar system – was an ideal setting.

In plotting his story, Holmes took into account the fact that the working relationship between the show's two leads – Tom Baker and Louise Jameson – had

Connections: Alice

➤ In Part Two of the story, when Mandrel tells the Doctor he better have a good story, the Doctor replies (in a line ad-libbed by Tom Baker), "Once upon a time there were three sisters..." This is a paraphrase from *Alice's Adventures in Wonderland* by Lewis Carroll. The Doctor had previously begun telling this same story in *The Android Invasion* [1975 – see Volume 24]



Connections: Checkmate

► The camera script for the story specified that the chess moves played by the Doctor and K9 in the opening TARDIS scene should replicate the endgame of the real-life Spassky-Fischer confrontation, which took place on Sunday 16 July 1972. Fischer won the contest and would later come in to conflict with the US government over a tax dispute!



not been at its best over the spring of 1977; consequently, he separated the characters of the Doctor and Leela for much of the story to reduce interaction between the uneasy co-stars.

Holmes delivered his four scripts over the next few weeks, and well ahead of target: Parts One and Two were delivered on Friday 13 May, Part Three on Wednesday 18 May and the concluding script on Friday 20 May; these were all accepted by Friday 20. By now, Holmes' desire to lampoon the British tax system had become

the story's driving force: the characters included a Gatherer who worked for a Collector; the state's main enforcers, the Inner Retinue, took their collective title from the Inland Revenue; and when the Collector finally succumbed to an 'inflationary spiral', he went into 'liquidation', like any other unsuccessful business. These elements caused Williams

Below:

Cordo tells the Doctor of his tax woes.



some concern, who had still been expecting the anti-colonial piece Holmes had outlined; the producer was particularly worried about possible allegations of left-wing indoctrination in a children's show.

In the script for Part One, as Citizen Cordo – who 'wears the drab clothes of a D-Grade citizen' – prepared to jump off the parapet, he 'takes his shabby coat off'; he was afflicted by a nervous tic, rubbing himself anxiously. By comparison, Hade occupied 'a fine room, almost sumptuous in the sombre way befitting Gatherer's status'; when Cordo approached him, Hade 'opens a bill the size of a tabloid newspaper'.

The Megropolis was described as a 'glittering, futuristic place of sweeping lines'; production paperwork gave the setting as a 'city on the planet Pluto in the year 7 million AD'. Holmes noted that the 'ConsumeBank' seen at the end of Part One would be situated in the same corridor where Cordo had been seen earlier, 'but now with a ConsumeBank cubicle at one end'. When the Doctor entered the cubicle, the machine hummed and a photo-electric eye clicked open, emitting 'choking yellow vapour'.

Hade's method of transport was a 'beamer', the term being derived from business world slang for a BMW, a car associated with success; its approach

would be heralded by a 'hooting, like a US coastguard boat'. At the end of Part One, the Doctor attempted to withdraw money using a 'consumcard', after 'consumer card'. The Gatherer of Megropolis Three, who looked after the Ajacks, was named as 'Gatherer Pyle' in Part Two.

The Company management used business phrases when running the Megropolis, such as "issue invoice for erasure before close of business today" and "the account will be settled swiftly".

The headquarters of the Others was the pump room: 'A black underground chamber. The only light comes from a small brazier and a few smoking candles.' Mandrel's gang was described as 'the raggle taggle Others, holding bludgeons and makeshift weapons... mainly men, but two or three slatterns among them'. Originally Mandrel cracked his whip rather more. One of the Others was 'Veet, the forger, [who is] working with an air-stylo on a consumcard.'

One of Holmes' favourite touches was the suggested means of escape for Leela's party in Part Two – the 'P45 return route' ('P45' being an official form listing annual earnings following the termination of

employment); similarly, the PCM gas used to keep the population subjugated came from the abbreviation for 'per calendar month' used on tax forms. This long subway was the venue for the Part Two cliffhanger, in which Leela's party would encounter a Megro guard cruiser carrying men using carbines and machine guns firing electron blasts.

The Collector

In Part Two, writer Robert Holmes outlined the Collector and his computer complex in some detail: 'Nerve-centre of the palace. The Collector is crouched over a desk that is itself built into the computer line. Paper spews occasionally from the machine on his left. After scanning it, he frequently carries out computations of his own on the calculator within the desk top. The resulting cards he feeds into the machine on his right. Apparently myopic, he works two inches from the desk surface and rarely raises his eyes from the flow of paper even when – as now – he is conversing. The visitor thus talks mainly to an enormous, hairless, bullet-shaped dome. There is presumably some blood in the Collector somewhere but it doesn't show. He is grey as far as the eye can see. His voice, contrasting oddly with his saggy bulk, is thin and febrile.' In Part Three, the Collector was shown to get around by 'sitting on an electric mobothrone'; in a draft of Part Four, Leela was to tell the Doctor that the alien 'sits on his mobothrone'. In the final instalment – after the Collector 'speeds into

Far left:

Gatherer Hade and his assistant Marn enforce the taxation policies without pity.

Left:

K9 (not so) quietly goes about his business helping to save the day.

Connections: Ninth planet

► K9 explains that Pluto was believed to be the outermost body in Earth's Solar System until the discovery of Cassius. Presumably named after the Roman philosopher and soldier Cassius Longinus, who was one of the men who assassinated Julius Caesar in 44 BC, Cassius is a fictional celestial body.





Above: Tom Baker and Henry Woolf rehearse their confrontation in Part Four.

the room in his mobothrone', the Doctor identified him as a Usurian from Usurious, describing the fungi lifeform's appearance as 'like sea-kale with eyes'. When the computer's nine zero nine data caused the Collector to liquidate, the seat of the chair was now revealed to be 'rather like a circular, stainless steel sink. In its base is a plug hole down which a final few pints of green liquid are gurgling.'

The script for Part Three originally indicated that there had not been a public steaming in years. In preparation for her execution, Leela was 'strapped into a plastic container'; once inside the condensation chamber, the 'echoing rumble is appallingly loud and close – like water hammer magnified a hundred

times'. The device which stunned Leela in Part Four was referred to as an Autoguard Shield; a plan to 'kill off' Leela at the end of the serial had apparently been very briefly considered. Holmes specified that the Megropolis video screens should show the Company image, a 'rotating sun symbol'. When Hade prepared to meet his doom, the angry crowd's dialogue included the lines: "Shut up, rubber-guts!"; "String the old swine up!"; "Chuck him over the edge!"; and, "Let's see if old rubber-guts bounces..." In the closing scenes, Leela's knife was meant to pin the sleeve of the Doctor's guard to a cabinet, as opposed to hitting him in the back.

The robot dog K9, recently introduced at short notice in Bob Baker and Dave

Martin's *The Invisible Enemy* [1977 – see page 44], was still finding its place in Robert Holmes' *The Sun Makers* scripts. There were numerous references to K9's 'antennae wagging' (such as when he wants to leave the TARDIS). Later, Hade watched on a monitor as the metal dog 'butts through the door'. At one point during the subway scenes, K9's 'dynamo emits a doleful whine' – and when carrying out a task for the Doctor in Part Three, the robot originally observed: "It was a bagatelle, Master." Notably, in Part Four, Holmes indicated that: 'K9's blaster juts from his chest and his antennae wags [sic].'

In the opening TARDIS scene, where the Doctor was losing to K9 at chess, Holmes originally indicated that the Doctor 'pulls his scarf irritably around him and succeeds in toppling several pieces. He replaces them.'

Pennant Roberts

The director contracted on Thursday 20 January to work on the serial was freelancer Pennant Roberts, who had directed *The Face of Evil* [1977 – see Volume 26] the previous autumn; since then, Roberts had been working on the BBC Scotland series *The Mackinnons*. Roberts felt that he was very much in accord with the new producer, and was particularly delighted with the dry humour in Holmes' scripts. In association with Holmes, Roberts suggested some changes, adding jokes such as the Doctor offering Gatherer Hade a humbug (the word also meaning a fraud or a sham) and – following the 'P45 return route' gag – changing Part One's 'Subway 46' to 'Subway CT1' (CT1 being the Inland Revenue's Corporation Tax Return form). Holmes tended to write for men, and Roberts thought that there would be a better contrast between the

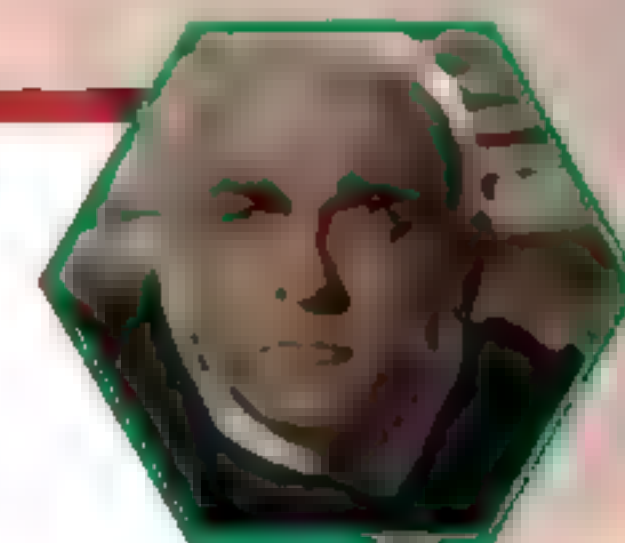
characters if Hade's assistant Marn were female; likewise, the role of Rashif, another of the male gang members who attacked Leela in Part One, was amalgamated into that of Veet.

Williams was concerned by the 'jokey' air that Roberts brought to Holmes' already slightly comedic scripts. Holmes had originally stated that the alien Collector's race was known as the 'Userers', derived from the Latin term for one who lends money at exorbitant interest rates. Williams disliked this – and, although Holmes and Roberts both fought to retain it, the name was changed to Usurians, to make the origin less obvious. (For a while, they were 'Saurians', and referred to as such in the Synopsis for the Deaf issued for the serial late in 1977.)

Make-up and costumes for *The Sun Makers* were designed by Janis Gould and Christine Rawlins respectively; although Gould was new to the series, Rawlins had worked on the 1970 series. Peter

Connections: Low market value

► When Leela reveals to the Collector that the Doctor is a Time Lord, the Company computer correctly identifies the Doctor's people as "oligarchic rulers of the planet Gallifrey", and claims that the planet's potential for market development is low.



Below:
The Usurians'
Company
technicians.



Connections: Twisted proverbs

➤ Hade recites what he claims is an old Earth saying: "There's one rotten acorn in every barrel." The correct saying, dating from the fourteenth century, is: 'There is one rotten apple in every barrel.' Later in the story, Hade apologises to the Doctor by saying, "To err is computer." The correct original saying, 'To err is human, to forgive, divine,' has its origins in Alexander Pope's

eighteenth-century work, *An Essay on Criticism*.



Day was the original visual effects designer assigned to the serial, but he was then promoted to being a design manager, and the work was completed at short notice by his design assistant Peter Logan. This was Logan's first formal credit, having been an effects assistant since *Inferno* [1970 – see Volume 16].

The guns for the story were designed by Logan and made by Logan's assistant, Rhys Jones. The helmets worn at the Correction Centre were made from items such as an oil container, old earphones and salt and pepper shakers.

The set designer was Tony Snoaden, who had previously worked on *The*

Sea Devils [1972 – see Volume 18]. Taking the idea of the Company suns, Snoaden looked at Aztec-inspired work by a trio of Mexican propagandist artists, David Alfaro Siqueiros, Diego Rivera and José Clemente Orozco. Unfortunately, the budget allocations on the show did not allow Snoaden the full range of Aztec styles, and Roberts had changed his mind about the look of Pluto's Megropolis One during pre-production. Instead, Snoaden drew inspiration from the spartan, economic work of a 1920s Dutch designer.

The main location required was the Megropolis One rooftop where the TARDIS materialises in Part One; Roberts had opted to shoot these scenes on film, even though Holmes' script had suggested that they should be recorded in the studio. For two weeks, the production team considered various high roofs in London – atop the newly constructed Barbican Centre, for example

– but found it impossible to find a venue where the city skyline would not be seen. Roberts then realised that what was needed was not a high roof, but simply a large one; the scale itself would form the horizon for the viewer. The impression of height could then be given by the use of models.

Solving the problem

The problem was solved by production assistant Leon Arnold, who discovered an ideal site in *The Architectural Review*: the WD & HO Wills Tobacco Factory, Hartcliffe Way, Bristol which had opened in 1974. Roberts looked into the site some more, and discovered that the premises also had a 300-yard corridor linking the main factory and the office block suitable for various scenes bridging Parts Two and Three. Because the venue was so ideal, Roberts – a Welshman familiar with the area – was able to make a strong case to take his cast and crew out to the West Country for several days, rather than shoot in or around the more convenient Home Counties, as was the norm.



Right:

In the depths of Megropolis One.



Auditions for *The Sun Makers* were held in mid-May, with Roberts seeing actors including Bill Wallis, Carl Forgione, Peter Benson, Penelope Horner and Geraldine Moffat. The main guest star was Dublin-born Richard Leech as Gatherer Hade: Leech, whose films included *A Night to Remember*, had undertaken less television work since his stint as Dr Roger Hayman in the BBC1 soap *The Doctors* because of problems with deafness (which he overcame by lip-reading). Qualified in medicine and a regular columnist in *World Medicine*, he had never seen *Doctor Who*, but knew that Roberts was a nephew of writer and actor Emlyn Williams and accepted the role, playing Hade like Poobah from the Gilbert and Sullivan opera *The Mikado*. Leech got on well with Tom Baker and interviewed him for one of the medical journals that he contributed to.

For Goudry, Roberts cast Michael Keating, a member of his informal 'repertory company' since a 1972 episode of *Doomwatch*; shortly after *The Sun Makers*, Roberts successfully recommended Keating to producer David Maloney for the role of Vila in *Blake's 7* which started production

in September 1977 with Roberts as one of the directors. Keating got on very well with Tom Baker, being particularly grateful to the show's star for pouring him into a taxi to get him home one night after rehearsals...

The part of Marn went to Icelandic actress Jonina Scott (born Jónína Ólafsdóttir) whom Roberts knew having directed her husband, David Ashton, in an episode of the BBC1 drama *Sutherland's Law* and also in an episode of BBC Scotland's *The Mackinnons*. Cast as Bisham was David Rowlands, whom Roberts had directed in *Depot*, an episode of *The Regiment* screened in 1973. Louise Jameson was also delighted to be reunited with Australian actress/journalist Adrienne Burgess who was playing Veet; the pair had shared a flat together when working in rep in St Andrews in 1972.

Tom Baker and Louise Jameson had finished recording *Horror of Fang Rock* [1977 – see page 12] at the BBC's Pebble Mill Studios in Birmingham early in June; they were now rejoined by John Leeson, who had voiced K9 in *The Invisible Enemy* in April and was contracted to do the same for *The Sun Makers* on Monday 30 May 1977. Roberts found that since he had last worked on the series, Baker had become even more demanding and proprietorial about both the show and the Doctor's character. Jameson was delighted both with the scripts – which she thought had genuine Marxist political motivation and allowed Leela to drive the action – and to be working with Roberts again. Leeson was similarly delighted with the witty scripts for the serial. ■

Left:

The Doctor does not like hearing what Bisham has to say about the Correction Centre.

Connections: Sunshine

► Learning that there are six artificial suns providing perpetual daylight to Pluto, the Doctor comments that "Galileo would have been impressed". Italian astronomer Galileo Galilei (1564-1642) was an Italian astronomer, physicist, engineer, philosopher and mathematician who made a major contribution to the scientific revolution of the seventeenth century.





Production

Above:

"My dear old thing, all you need is a wily accountant!"

The three-day shoot in Bristol began on Monday 13 June, with the crew travelling in the morning to film in the afternoon from 1.30pm through to a projected wrap of 8pm.

Rooftop scenes were scheduled for the first day, with a strict warning being issued to everyone involved that the roof was a suspended structure with no supports, and they should not run, jump or hop on it: 'Should you fall through, the ground

is approx. 3 floors below and we are only taking elastosplasts!!!' Roberts hoped that the British summer would give him the sunshine he required; however, the crew were rewarded with three days of fine drizzle. Instead of shooting four scenes on the roof for Part One, interiors showing the Doctor, Leela, Cordo and K9 in the lift were filmed, along with some material showing the Doctor's party hiding in a roof vent. The evening was spent shooting scenes inside the factory itself

which had been originally planned for the Wednesday: the Part Three scene showing the Doctor's group in the subway (filmed in the Power House Tunnel), plus a Part Two scene filmed in the 'dog bone' tunnel, in which the Doctor evades two Megro Guards. When one of the extras was taken ill, Ron Rogers, a member of Wills' training staff, donned a guard's outfit and took his place. The arrival of the *Doctor Who* cast and crew caused great interest among the factory workers, with the unit bus being mobbed by people trying to get Tom Baker's autograph.

Poor weather

Despite the poor weather, Roberts' team shot the two Part Four sequences showing Hade's demise and the Doctor's departure, the following afternoon when work had been planned to run from 1.30pm to 11pm. The Gatherer's costume had been fashioned after a humbug, emphasising the Doctor's joke in Part Two; a dressed dummy was used for the shot of the Gatherer being hurled off the roof. The crew were in turn filmed by a team from the BBC regional news programme *Points West*, which broadcast coverage of *The Sun Makers* in production in the BBC Wenvoe area at 5.55pm that day. Simple 'pyjama suit' costumes, each bearing the 'sun face' emblem of the Company, were worn by the walk-ons playing workunits. That evening, the crew moved to inside the HO Link Tunnel: a short Part Two scene in which Cordo dodges two Megro Guards was abandoned, and the crew concentrated on the P45 Corridor barricade sequence running over Parts Two and Three. There were problems getting the Megro Guards' buggy (a redressed golf cart) into the long passageway, which had been dressed with



Snoaden's sun feed props. Leela's dialogue was changed slightly so that she referred to a "barrier", not a "checkpoint". The Megro Guards' guns incorporated flash charges, meaning that each could only fire once in any given shot. Disregarding the script, Pennant Roberts did not ask Louise Jameson to perform a stunt fall from the moving buggy.

All the Part One rooftop scenes put back from the Monday were filmed in the semi-mist from 11.30am to 5.30pm on Wednesday 15 June, the final day at Bristol. Where the Doctor offers Cordo, as scripted, a jelly baby, Baker in fact held out a liquorice allsort. This was a bitterly cold location because of its exposed nature, and Tom Baker used the Doctor's scarf to help wrap up the scantily clad Louise Jameson to keep her warm; unfortunately on another occasion at the factory, her costume had in fact fallen off...

The presence of the *Doctor Who* crew continued to cause great excitement among Wills' workers; filming coincided with the company's annual Family Sports Day,

Above: Model design sketches for Megropolis One.

Connections: Snacking

➤ Offered a raspberry leaf by Hade, the Doctor identifies it by its Latin proper name as "Rubus idaeus" – and the ignorant Hade attempts to correct him.



Connections: Choice words

► Hade tells Marn that he has formulated a plan – “I call it Morton’s Fork, in honour of one of my illustrious predecessors.” ‘Morton’s Fork’ is a term used to describe a piece of misleading reasoning in which two seemingly contradictory observations lead to the same conclusion. The term has its origins with John Morton (c1420-1500), the Lord Chancellor of England from 1487 to his death, who argued that everyone could afford to pay taxes, regardless of their circumstances.



and Baker spent time signing autographs. Pictures from the shoot were printed in the Thursday 23 June edition of the company newspaper *Wills World*, in which Baker promised that employees’ children who had not managed to get an autograph on the day could have one if they wrote to him c/o the BBC.

Shooting from 10.30am to 5.30pm on Thursday 16 June took place in the network of service tunnels forming the Camden Deep Tube Shelter, Camden Town, London. Early in 1976, Roberts had used this location for *The Lights of London Part Two*, an episode of the BBC’s post-apocalyptic drama *Survivors*, and once again

won the co-operation of the Property Services Agency to use the tunnels as the underground of Megropolis One in all four episodes of *The Sun Makers*. Shooting commenced with the scene where Cordo talks to the Others at a crossroads, moving to an area designated ‘F1’ for the Part One monitor screen shots showing K9. Work continued in the Sump, where the Part One scene in which the Doctor and Cordo meet up with K9 and the Part Two scene in which Leela and Cordo rejoin the dog were filmed.

Friday 17 June began at the North End of the tunnels, where shots of the Doctor in the subways, as seen by Hade in Part Two, went before the cameras. With shooting by now running late, two corridor scenes due to be filmed at the ‘T1 Lower Deck’ were abandoned and rescheduled for studio; these were the Part Three scenes set beside the sun



feeds, where the Doctor sets up his video loop. Instead, filming for Part One took place on the lower deck’s main staircase, which was where Cordo tells the Doctor and Leela about Pluto’s suns, before their subsequent encounter with the Others was filmed in area T1’s ‘Min Tunnel’. The Part Four strike scene was also filmed on this day, the only day that Tom Kelly’s Guard was required (Roberts had previously used Kelly as a guard in *The Face of Evil*). Baker then had a busy weekend, making personal appearances at Rotherham Miners’ Gala on the Saturday and at the Blackpool *Doctor Who* Exhibition on the Sunday. The troubled shooting schedule was set to conclude with more Part Two tunnel scenes at Camden on Monday 20 June, but only one of the sequences planned was completed on the day (a scene showing Leela, Cordo and K9 in a subway, which was shot in the ‘A1’ area); three other scenes, largely covering K9’s stunning of a gate guard, were abandoned – as was a plan to film a limited number of model shots



Left:
The Gatherer's
office.

the rear (a surviving remnant of Snoaden's early ideas about Aztec-inspired design); the set also included colour monitors on which film sequences involving K9 and the Doctor were shown. For the scene where the Doctor and Leela look out across Megropolis One, a colour caption slide was inserted into the film sequence to give their point of view. The largest and most complicated set was the pump room, where the Others lived; this was a multi-level structure entered via manhole tubes and ladders built on scaffolding.

'Consumcard'

The material set in the corridors around the ConsumeBank was recorded at the end of the evening, with a small amount of resequencing being used to redress the set. Williams felt that the humorous elements had gone too far when he saw that the 'consumcard' which Roberts wanted to use looked like a large Barclaycard; the producer was concerned that this could be interpreted as an act of product placement on BBC Television, and so differently coloured tape was added to the prop in an attempt to disguise the similarities. Closing titles for Part One and opening titles for Part Two were taped next.

Tuesday 5 July began with a morning recording session between 11am and noon, covering the corridor scenes in Part Two. It was discovered that the Megro Guard stunned by K9 would need to crouch down so that a convincing red stun beam effect could be superimposed onto the picture. The bulk of the day's recording took place between 7.30pm and

establishing the Megropolis One cityscape at the Visual Effects Workshop in Acton on the Monday afternoon. In total, some 19 minutes of *The Sun Makers* had been captured on 16mm film over the six days.

Studio rehearsals began at the BBC's Acton rehearsal rooms around Saturday 25 June.

Recording of *The Sun Makers* got underway in Studio 3 at the BBC's Television Centre on Monday 4 July; the first evening's work ran between 8pm and 10pm. Recording began with the two TARDIS scenes for the first and final instalments, after which Part One was recorded almost entirely in sequence, with the lengthy film inserts played back on cue. Colour Separation Overlay (CSO) inlay was used to add the image of Megropolis One to the TARDIS scanner. For the sudden lurch of the TARDIS in Part Four, the camera was jerked and the hatstand rigged to fall over on cue. The Gatherer's office set had a huge sun face symbol suspended above a raised area at

Connections: Marxist claim

▶ When the Doctor rallies Mandrel's Others in Part Three, he deliberately misquotes Karl Marx's nineteenth-century work *The Communist Manifesto* by suggesting that the only thing they have to lose is "your claims". The full original quote is: 'The proletarians have nothing to lose but their chains.'



Right:

Having no hair himself, the Collector is fascinated by the Doctor's curls.

10pm, beginning with all the pump room scenes for Parts Two and Three, in which stuntman Max Faulkner (a *Doctor Who* veteran) played the Other who attacks Leela in Part Two and the Doctor at the start of the next episode; for her scene with Faulkner, Jameson was taught moves using the techniques of the Japanese martial art aikido. Cameras moved to the Gatherer's office set for more Parts Two and Three scenes, and recording concluded with the corridor scenes for Parts Three and Four; here, Baker again ad-libbed dialogue (about the order that the Doctor's party should proceed in). For the Part Four scene in which Marn sees the revolution announced, an inlay using both the Megropolis caption card and a rotating sun symbol (akin to the BBC's 'globe' ident) was placed on a wall screen.

Rehearsals for the second studio began on Wednesday 6 July, when the cast was joined by Henry Woolf as the Collector. Woolf, one of the first actors cast, had enjoyed a career ranging from Harold Pinter plays to *Frost's Weekly* to *Rutland Weekend Television*; Roberts had wanted to work with him since seeing him appear in Max Frisch's play *The Fire Raisers* at the Royal Court in London in 1961/2. Woolf's casting as the Collector went directly against the script, which described the character as 'enormous'. Holmes had in mind a 'Sydney Greenstreet' type character, referring to the large actor who had played a sinister character in the 1941 movie of *The Maltese Falcon*. Also joining the cast was Derek Crewe, a



semi-regular in the first series of Thames' *The Tomorrow People*, as Synge.

The Collector scenes were built upon in rehearsals, with *Roget's Thesaurus* being used to expand upon the many fawning titles with which Gatherer Hade was to address the Collector – for example, “Highmost”, “Hugeness”, “Amplification”, “Voluminousness”, “Globosity”, “Sublimity”, “Sagacity”, “Omniscience”, “Monstrosity”, “Omnipresence” and “Grossness”. If a large actor had been cast as the Collector, as suggested by the script, some of Hade's comments would have referred to his size rather than just his status. Henry Woolf suggested that, since his character would be bald, the alien should be envious of the Doctor's hair; he would therefore run his fingers through Tom Baker's curls in Part Four's prospectus-reading sequence.

Recording recommenced on Sunday 17 July, and for the following two days, from 7.30pm to 10pm in TC6 at Television Centre. The evening was spent taping the Part Three scenes in the Exchange Hall, followed by the Parts Three and Four scenes in the condenser and then the remaining Part Four Exchange Hall scenes. Wearing a flesh-coloured skullcap to give the impression of baldness, Woolf made his first appearance as the Collector; inspired to cross the images of a City businessman and a wealthy Middle Easterner, Rawlins

Connections: Colony world

► In a mark of continuity to her début story, *The Face of Evil* [1977 – see Volume 26], Leela refers to her tribe, the Sevateem, when talking to the Collector, which the Company's computer identifies as a “degenerate unsupported Tellurian colony”. Author Robert Holmes had previously used the term ‘Tellurian’ to identify human beings in *Carnival of Monsters* [1973 – see Volume 19]. The literal meaning is ‘of the Earth’.



had given the Collector a sort of pinstriped kaftan, complete with handkerchief. The Collector's 'mobothrone' was realised as a converted electronic wheelchair. The steaming sequence required numerous specially recorded inserts, such as the shot of Leela entering the condensation chamber along a railway track. The sound heard by the audience was originally to have been 'sexaphonic', but this was changed to 'duodecaphonic' on recording. All of Mandrel's radio dialogue had been pre-recorded.

Proposed movie

The next day, Monday 18 July, the *London Evening Standard* carried a story (*Tardis trip to future film meets setback*) about how Baker had been sent around 8,000 contributions of money towards the proposed movie *Doctor Who Meets Scratchman* after commenting about the problems the would-be producers had experienced in financing the film in the *Sunday Mirror* some time previously: all the money sent in was being returned (it transpired that the British Board of Film Finance had offered half the money for the proposed feature, but various City banks had subsequently indicated that they would only be interested in a three-film package).



That evening's recording session ran from 7.30pm to 10pm, starting with the computer complex scenes in Parts Two and Three; this set made use of enlarged diagrams of printed circuit boards provided by the American company AMT. John Leeson provided the 'zero zero five' and 'nine zero nine' computer voices. The Therapy Section scenes in Part Two were recorded next; these had been subject to a last-minute rewrite, so that the Doctor leaves his jelly babies behind with Bisham, giving evidence of his presence which Leela and Cordo find later on. Scenes in Part Three required Leela to be confined in a straitjacket, an experience which Jameson disliked... even more when the crew left her suspended and helpless on the wall during a recording break! A fuzzy grey video effect referred to as a 'Hairy Ready Brek' (after a warm glow seen surrounding figures in contemporaneous television commercials for the breakfast cereal Ready Brek) was added to a shot of the attendant who falls foul of the Doctor's tampering. The film bridging Parts Two and Three was transferred next; the reprise for Part Three had an extra opening shot, plus different material where the cruiser approaches Leela's party; red inlay was used where K9 fires his gun. Part Three's Therapy Section scenes followed; a plan to open one of these with a zoom in on the Megropolis caption was abandoned. Taping concluded with the closing titles for Part Three.

Tuesday 19 July was the final studio day with an evening session from 7.30pm to 10pm. Part Four's titles and film transfers

Connections: Going mad

► The Doctor accuses the Collector of being "mad as a hatter". This phrase seemingly has its origins in Lewis Carroll's *Alice's Adventures in Wonderland*, which features a hatter who is indeed quite mad. However, prior to the publication of Carroll's work, it was believed in Georgian and Victorian times that the chemicals used by milliners caused mental instability, giving rise to the phrase 'mad as a hatter'.



Left: Mandrel has "no conviction" in his eyes.



Above: Leela is taken to the Collector in a scene rehearsal.

were recorded first, followed by scenes set in the computer complex early in the final episode. Stuntman Stuart Fell played the guard attacked by Leela in the complex, and an inlay of green lines played around Jameson in the scene where Leela runs into the Company vault. Baker changed the Doctor's scripted line "You'll live" to "Why don't you girls listen to me?"

All the Part Three and Four scenes in Main Control were recorded next. These used a taped computer voice, plus several inlay effects; images of electronic static, 'mug-shots' of the Doctor and Leela and scenes recorded on the Exchange Hall set were all seen on the monitor screens. By now, K9 was firmly established as part of the line-up, with Leeson ad-libbing comments such as "Good luck, Master" in

Part Three; the brief search for K9 at the start of Part Four had been a late addition. Recording the scene where Cordo enters and fires his gun in delight, actor Roy Macready found that the prop refused to 'fire' – and his many attempts to make the gun work were preserved on the BBC VT Engineers' 1978 Christmas tape *White Powder Christmas*.

The last scene recorded was the Doctor's confrontation with the Collector in the computer complex for Part Four, which necessitated a run-on to imply Leela hurling her knife at the guard played by Fell. Originally, the Doctor was supposed to call the Collector "You infinite nothing!" In the closing minutes of a recording which had already over-run, video effects designer AJ "Mitch" Mitchell battled to pull off the shrinking and liquidation of the Collector successfully, using a combination of inlay and CSO effects: Woolf crouched on a set covered in CSO cloth, with the camera focused on him zooming out to make the Collector appear to shrink when the image was laid over a shot of his mobothrone; a green glow was placed over Woolf as the Collector fades away, becoming a green blob. Mitchell was unhappy with this rushed effect, which had been crammed into the end of the studio session; it was this experience, in fact, that persuaded him to leave the BBC and go freelance. ■

PRODUCTION

Mon 13 Jun 77 WD & HO Wills Tobacco Factory, Hartcliffe, Bristol (Lift Landing/Lift/Roof Vents/Subway)

Tue 14 Jun 77 WD & HO Wills Tobacco Factory (Roof)

Wed 15 Jun 77 WD & HO Wills Tobacco Factory (Roof)

Thu 16 Jun 77 Camden Deep Tube Shelter, Camden Town, London (Subway)

Fri 17 Jun 77 Camden Deep Tube Shelter (Subway/Main Staircase)

Mon 20 Jun 77 Camden Deep Tube Shelter (Subway); BBC Visual Effects Workshop: Model filming

Mon 4 Jul 77 Television Centre Studio 3: Part One; TARDIS for Part Four; Corridor and Subway for Part Two

Tue 5 Jul 77 Television Centre Studio 3: Part Two; Pump Room for Part Three;

Corridor for Part Four

Sun 17 Jul 77 Television Centre Studio 6: Exchange Hall; Condenser; Computer Complex for Parts Two and Three

Mon 18 Jul 77 Television Centre Studio 6: Therapy Section; Computer Complex for Part Four

Tue 19 Jul 77 Television Centre Studio 6: Main Control; Computer Complex for Part Four

Post-production

Parts One and Two were edited on Monday 25 July. Part One required only one minor timing cut: this came at the end of a scene where Hade, watching K9 and eating a raspberry leaf, remarked upon how the 'lawbreakers' are very clever to use machines as carriers. Two consecutive scenes were removed from Part Two: the first was the short film sequence in the subway where the Doctor saw two Megro Guards (one of which was the one played by WD & HO Wills employee Ron Rogers); the other was a corridor scene showing Leela's party on its way to the Correction Centre. In the latter, Leela turned a corner and ducked back, having seen three workunits standing silently in a line. Cordo explained that they were waiting to be erased: "It's their deathday... When workunits become too sick or old to meet their output quotas their body material is redeployed. It is called business economy." "I call it murder," said Leela; Cordo said these people would not bother them.

Special sound effects

Part Three was edited without cuts on Wednesday 27 July; the reprise at the start of the episode was different to the action seen at the end of Part Two. A few trims were needed on the final episode on Wednesday 24 August. Some material showing the workunits filing out of the Exchange Hall was shortened, and then a corridor scene was cut: here, Cordo and the rampaging workunits caused Marn to flee and collide with Hade; she warned him to get back as electron bolts ricocheted past

them, explaining that the workunits had killed her two guards. The air conditioning had been sabotaged, she continued, and the rebels had taken over Main Control; Hade went to notify the Collector.

First edits were broadcast of all except the final episode, where a second edit was used.

Regular *Doctor Who* composer Dudley Simpson provided around 25 minutes' worth of incidental music for *The Sun Makers*; this was recorded by six musicians around August. The organ was played by Leslie Pearson, while percussionist Tristan Fry struck railway tracks for the scenes where Leela enters the 'steamer'. Dick Mills, the BBC Radiophonic Workshop sound effects expert usually responsible for *Doctor Who*, was away on holiday, so his colleague Paddy Kingsland created all the special sounds for the serial; Kingsland had been assigned to the serial (then referred to as *The Sunmakers*) in May and undertook the work during August. ■

Below:
"Show me
the money!"

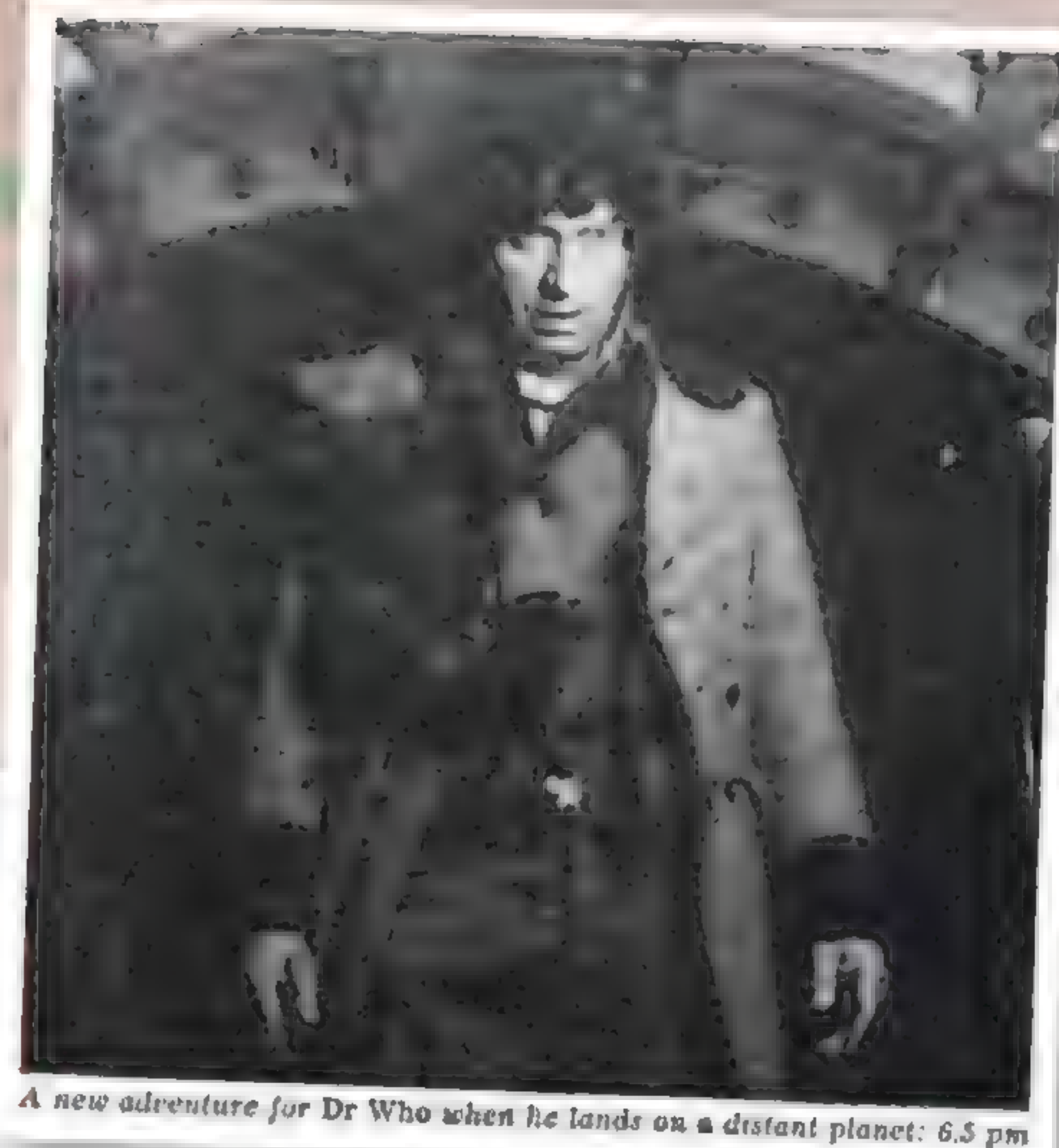


Publicity

Right:

The start of *The Sun Makers* is promoted by *Radio Times*.

- ▶ *The Sun Makers* was promoted on BBC1 by a 39-second trailer broadcast at 6.34pm on Saturday 19 November, directly after the final episode of *Image of the Fendahl* [1977 – see page 82]; in *Radio Times*, the programme listing for Part One was accompanied by a

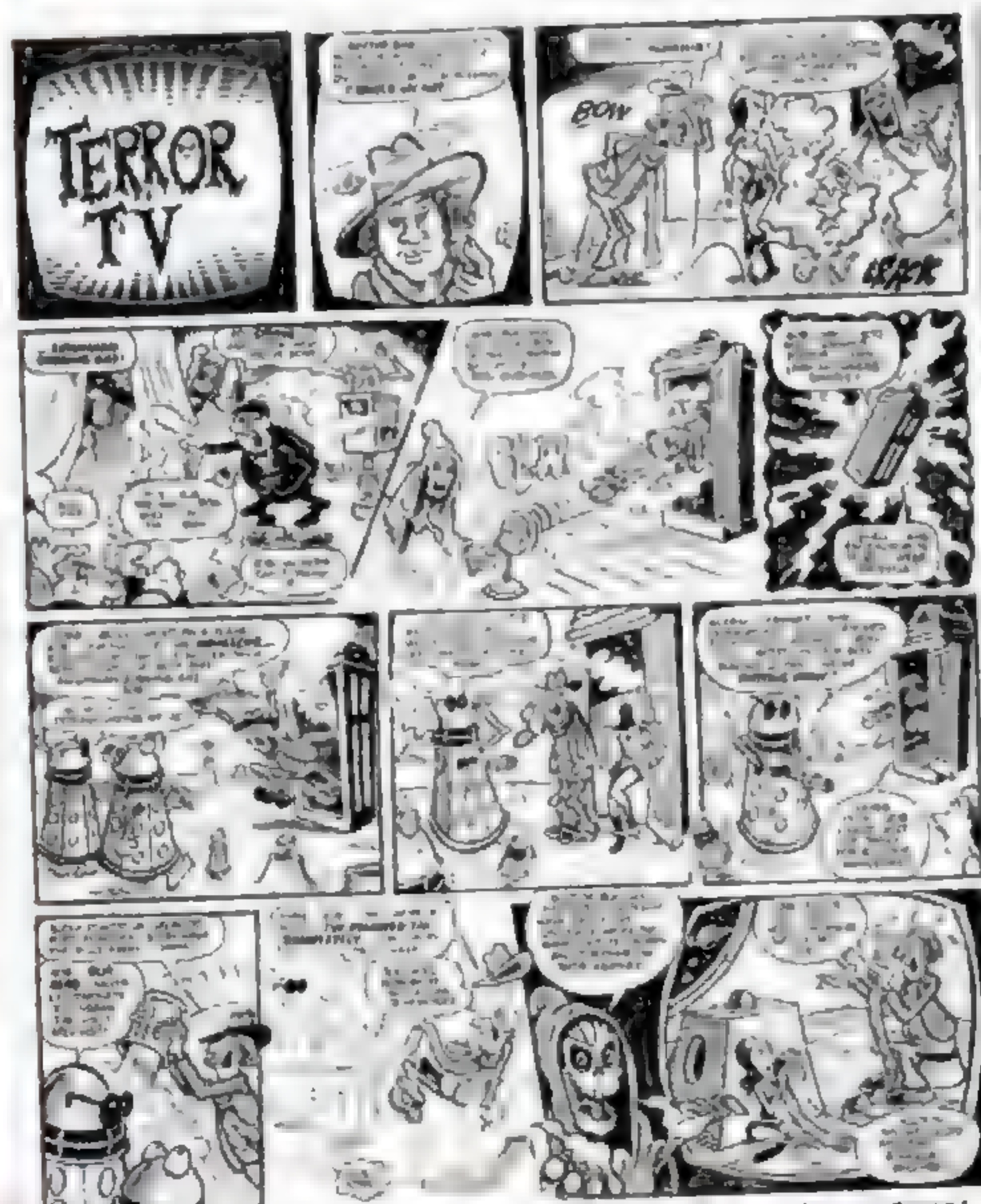


A new adventure for Dr Who when he lands on a distant planet: 6.5 pm

monochrome photograph of Tom Baker taken during the Camden shoot.

Broadcast

- ▶ The serial was broadcast in the usual Saturday 6.05pm slot on BBC1, with ITV competition including the American telefantasy series *Man from Atlantis* in regions such as LWT, ATV and Southern; areas like Yorkshire and Granada, meanwhile, opted for the popular talent show *New Faces*.



Right:

A homage to *Doctor Who* in *Buster and Monster Fun*'s comic strip *Terror TV*.

Following Part Four on Saturday 17 December, no new episodes were aired until *Underworld* [see Volume 28] on Saturday 7 January 1978; the one-off *Superpets* programme replaced *Doctor Who* on Christmas Eve (when *Underworld* had originally been planned to air) and on New Year's Eve the first instalment of a two-part compilation of *The Robots of Death* [1977 – see Volume 26] was scheduled for 6.25pm, concluding on New Year's Day at 4.45pm.

- ▶ The issue of the comic *Buster and Monster Fun* dated Saturday 26 November featured a homage to the series in the strip *Terror TV* which featured Doctor Boo and Squeelia releasing an alien sobbing gas which caused the Wahleks to rust when they began crying.
- ▶ On average, a million viewers more tuned in for this serial than for the



preceding *Image of the Fendahl*; the Audience Appreciation figure was also strong (although down on the previous serial's score, which had been exceptionally high). An Audience Research Report on Part Two was compiled on Tuesday 31 January 1978: the 199 viewers canvassed generally preferred a less fantastic story, but found that the programme was up to its usual high standards; there were comments about stereotyped characters, but praise for Louise Jameson and a strong following for K9 among children.

- The serial was repeated on Thursday evenings in the summer of 1978 (BBC Cymru, however, displaced Part Four in favour of an edition of *Heddiw*, running *Doctor Who* the following evening instead of BBC1's *Young Dan'l Boone*). Screened against the sitcom

Leave it to Charlie and the popular soap opera *Crossroads*, the repeat did reasonably well with a small audience.

- *The Sun Makers* was marketed for foreign broadcast and was purchased by stations in several different territories, including: the United States, Australia, Rhodesia, Brazil, Mexico, Nicaragua and Puerto Rico. In the USA, the serial was marketed by Time Life in an edited form from 1978, with a narration by Howard Da Silva added; it also aired in the US as a 94-minute TV movie.
- Part Three of the serial was included as one of the *4th Doctor – Selected Gems* at the National Film Theatre on Sunday 30 October 1983 as part of the event *Doctor Who: The Developing Art*. *The Sun Makers* was first shown in episodic form on UK Gold in February 1994, with a compilation following from March. It also appeared on BBC Prime in January 1999 and on the Horror Channel from October 2014.

Left:

Man's best friend – the Doctor sidles up to K9.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 26 November 1977	6.05pm–6.30pm	BBC1	24'59"	8.5M (48th)	-
Part Two	Saturday 3 December 1977	6.05pm–6.30pm	BBC1	24'57"	9.5M (36th)	62
Part Three	Saturday 10 December 1977	6.05pm–6.30pm	BBC1	24'57"	8.9M (35th)	-
Part Four	Saturday 17 December 1977	6.05pm–6.30pm	BBC1	24'57"	8.4M (42nd)	59

REPEAT TRANSMISSION

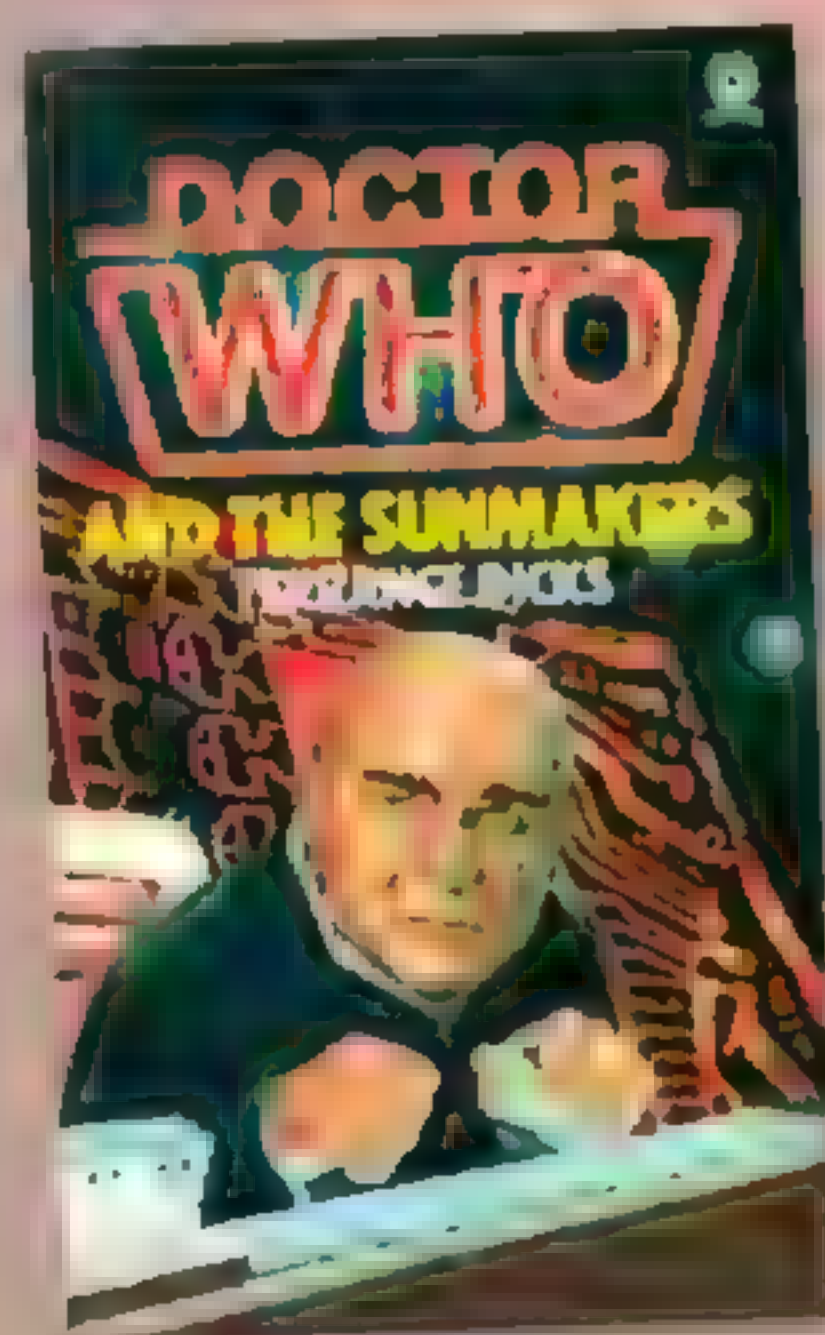
Part One	Thursday 10 August 1978	6.20pm–6.45pm	BBC1	24'59"	3.2M (117th)	-
Part Two	Thursday 17 August 1978	7.10pm–7.35pm	BBC1	24'57"	6.5M (50th)	-
Part Three	Thursday 24 August 1978	7.10pm–7.35pm	BBC1	24'57"	6.5M (49th)	-
Part Four ¹	Thursday 31 August 1978	6.45pm–7.10pm	BBC1	24'57"	7.1M (53rd)	-

¹ BBC Cymru broadcast on Friday 1 September 1978, 7.45pm – 8.10pm

Merchandise

Below:

The Target novelisation with a cover by Andrew Skilleter.



Terrance Dicks novelised Robert Holmes' scripts as *Doctor Who and the Sunmakers*, retaining some of the cut scenes; published in both hardback and paperback in November

1982 by WH Allen/Target, it bore a cover painting by Andrew Skilleter. It was latterly numbered Book number 60 in Target's *Doctor Who* library. Dicks' novelisation was later combined with *The Face of Evil* to be released in May 1989 as one of the Star Books' *Doctor Who Classics* series.

The Sun Makers was released on BBC Video in July 2001. In August 2011, 2|entertain released the story on DVD. It included these extras:

- **Commentary** with actors Tom Baker, Louise Jameson and Michael Keating, director Pennant Roberts
- **Running from the Tax Man: The Making of The Sun Makers** – a retrospective look at the making of the story and the science behind it. With actors Louise Jameson and Michael Keating,

director Pennant Roberts, writer and historian Dominic Sandbrook and astronomer Marek Kukula

- **Outtakes**
- **Trailer** – the original BBC1 trailer for the story
- **The Doctor's Composer: Dudley Simpson – Part Two: 1970-1979** – the concluding part of the series looking at the career of prolific composer Dudley Simpson, covering his work on the show in the 1970s
- **Photo gallery** – production, design and publicity photos from the story
- **Radio Times Listings** in Adobe PDF format
- **Subtitle production notes**

A4 prints of Andrew Skilleter's cover to the Target novelisation of *Doctor Who and the Sunmakers* were issued in 2011.

A suite of music from the serial was included in the 11-CD set *Doctor Who: The 50th Anniversary Collection* issued by Silva Screen in September/November 2014. ■

Below:

The video and DVD covers.



Cast and credits

CAST

Tom Baker..... Doctor Who
with
Louise Jameson..... Leela
Richard Leech..... Gatherer Hade
Henry Woolf..... The Collector [2-4]
David Rowlands..... Bisham [2-4]
Jonina Scott..... Marn
Roy Macready..... Cordo
William Simons..... Mandrel
Michael Keating..... Goudry
Adrienne Burgess..... Veet
Carole Hopkin..... Nurse [1]
Derek Crewe..... Synge [3-4]
Colin McCormack..... Commander [3-4]
Tom Kelly..... Guard [4]
John Leeson..... Voice of K9

UNCREDITED

John Dryden, Kelly Varney, Alan Crisp.....
..... Megro Guards (Gatherer's Office)
David Enyon, Dave Holland..... Executive Grades
**Barbara Bermel, Andrew Lord, David
Downes, Ann Higgins, Jan Shilling, David
Cleeves, Roy Roser, Norman Bacon, Ken
Taylor, Gerald Webb, Adrian Varcoe**..... Others
Jeff Waine, Andrew Lord... Megro Guards (Corridor)
Max Faulkner..... Stuntman/Other
Peter Roy..... Guard
James Muir..... Death Attendant
Patricia Gordino..... Technic
David Ludwig..... Technic (Hakit)
Keith Norrish..... Leela's Guard
John Leeson..... Computer Voice
Cy Town..... Gate Guard
Nellie Griffiths¹, George Ballantine¹.....
..... Death Grades
**Nick Pendry¹, Ron Rogers¹, David Honeyball,
Robert Lee, Harry Van Engel, David Cleeve**.....
..... Megro Guards

David Richens, Alan Thompson.. Cruiser Guards
**Chris Balcombe, Roy Brent, Ronald Goodale,
Harold Sharples**..... Collector's Escort
Stephen Kane, Barry Summerfield.....
..... IR Guards in Exchange Hall
Paul Barton..... Marn's Attendant
**Leonie Jessel, Gill Goldston, Josephine
McEvoy, Keith McDonald, Valerio Martinez,
Harold Sharples, Stephen Phillips, Tony
Northan, Louis Giboin, Clifford Tozer, Peter
Clare, Simon Barratt, Charles Molton, Jennie
Weston, Elizabeth Havelock, Angela Tower,
Marion Venn**..... Workunits
Malcolm Johns..... IR Guard
Stuart Fell..... Stuntman/Guard

¹ Cut from finished programme

CREDITS

Written by Robert Holmes
Incidental Music by Dudley Simpson
Production Assistant: Leon Arnold
Production Unit Manager: John Nathan-Turner
Film Cameraman: John Tiley
Film Recordist: Dave Brinicombe
Film Editor: Tariq Anwar
Lighting: Derek Slee
Sound: Michael McCarthy
Visual Effects Designers: Peter Day & Peter Logan
Special Sound: Paddy Kingsland²
Costume Designer: Christine Rawlins
Make-up Artist: Janis Gould
Designer: Tony Snoaden
Producer: Graham Williams
Directed by Pennant Roberts
BBC © 1977

² Credited on Part Four only

Profile

PENNANT ROBERTS

Director

John Pennant Roberts was born 15 December 1940 in Weston-super-Mare to Welsh parents. Proud of his Welsh roots, he remained a supporter of Welsh broadcasting despite his later London successes.

He attended Colston's School, Bristol and went on to study physics at Bristol University. While at university he joined their drama department, appearing on stage in *The Castle Spectre* (1960/1), *Love's Labour's Lost* (1960/1) and *The Changeling* (1961/2).

Setting out on a broadcasting career, Roberts turned down a BBC Radio sound manager's post to join small ITV franchise Wales West and North (Teledu Cymru) as a floor manager in autumn 1962. The company proved financially unsustainable and went under in January 1964. He next spent five years as an assistant floor manager with a new Welsh language service BBC Cymru, working across all genres.

Roberts' partner, actress Betsan Jones, was a native Welsh speaker and

encouraged his own Welsh language skills. They married in spring 1970 and Jones occasionally appeared in her husband's later television productions.

In 1969 Roberts first came to London, working as a production manager in BBC Drama. The next few years were spent shuttling between production manager stints in London on shows such as *The Expert* and *Softly, Softly*, and directing programmes in Cardiff. Eventually he began directing network dramas including *Doomwatch* (1972), *Softly, Softly: Task Force* (1972) and *The Regiment* (1973).

Going freelance in early 1974, Roberts took credits on *Sutherland's Law* (1974), *Oil Strike North* (1975) and *Angels* (1976). Roberts tackled Terry Nation's post-apocalyptic drama *Survivors* (1975-7) for which he directed nine episodes including début *The Fourth Horseman* (1975).

Survivors led to his first *Doctor Who* work *The Face of Evil* [1977 – see Volume 26] for which he cast Louise Jameson as Leela, having auditioned her for *Survivors*. As well as *The Sun Makers*, Roberts directed *The Pirate Planet* [1978 – see Volume 29], *Warriors of the Deep* [1984 – see Volume 38] and *Timelash* [1985 – see Volume 41]. He later expressed disappointment with the scripts of the latter two stories.

Even more disappointing had been the cancellation of *Shada* (1979), which remained uncompleted and unbroadcast due to industrial action. A strike had previously wiped out Roberts' episode of espionage series *The Double Dealers* (1974) after location work had been completed.

Erinella, a *Doctor Who* script he submitted in late 1978, was developed by producers Graham Williams and then John Nathan-Turner but ultimately went unmade.

Other freelance directing commissions included *The Mackinnons* (1977), *The Professionals* (1978) and Terry Nation's

Below:

The cast for the Roberts-directed *Tenko* (1981) included Louise Jameson (third from left).





Above:
Director
Pennant
Roberts.

science-fiction epic *Blake's 7* (1978) for which he was heavily involved in casting the series' regulars.

He worked on *The Onedin Line* (1979), ITV sitcom *Mixed Blessings* (1980) and *Juliet Bravo* (1980) before becoming 'set up' director on the first five episodes of female POW drama *Tenko* (1981), where he cast Louise Jameson as Blanche.

After becoming involved in the early years of S4C, Channel Four's Welsh service – his later S4C productions would include single play *The Swimming Lesson* (1986) – Roberts returned to freelancing on BBC spy thriller serial *Cold Warrior* (1984), the glossy *Howards' Way* (1985) and shortlived Granada soap *Albion Market* (1986).

Roberts directed three episodes of children's play strand *Dramarama* made by HTV; *A Spirited Performance* (1987), *Playing for Wales* (1988) and *Monstrous* (1989). He also produced *The Bubblegum Brigade* (1989), a series spun-off from a *Dramarama* entry.

Staying with children's entertainment, he directed and produced HTV Wales

and West's BAFTA-nominated junior fantasy serial *The Snow Spider* (1988) and sequels *Emlyn's Moon* (1990) and *The Chestnut Soldier* (1991). Mainstream credits meanwhile came on Welsh medical soap *Glenhafren* (1992), *Crime Story* (1992) and a feature-length *Wycliffe* (1993).

Roberts taught on the BBC directors' course in the 1990s but in 1992 relocated to Penylan, Cardiff to set up his own production company Penderyn Films Ltd.

While Roberts directed for theatres in Cardiff and Bristol in the mid-90s, Penderyn produced and directed four *Bristol Old Vic Plays* (1994) for broadcast on HTV, as well as an extensive run of *The Sherman Plays* (1993-7) taped at the Sherman Theatre, Cardiff and *The Frank Vickery Season* (1998).

Roberts was a council member of the Director's Guild from 1982 and later chair of the Directors' and Producers' Rights Society from 1987-2007.

He died of cancer at Velindre Hospital, Cardiff on 22 June 2010, aged 69. ■

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BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 92-95

HORROR OF FANG ROCK

On a remote island, the occupants of a lighthouse and the survivors of a shipwreck fall victim, one by one, to a ruthless alien that has the ability to transform its appearance.

THE INVISIBLE ENEMY

When the Doctor is infected by a sentient virus, clones of himself and Leela must journey into his own brain to confront the enemy.

IMAGE OF THE FENDAHL

Attempts to unlock the secrets of a skull that predates the birth of man release the Fendahl, an ancient evil that could destroy the world.

THE SUN MAKERS

The human population of Pluto is subjugated by extortionate taxation, imposed upon them by the ruling Company, so the Doctor and Leela lend their hands to the rebellion.

